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THE NEW YORK

DRAMATIC MIRROR

Purdy, Boston.

VERA FINLAY

Henry Kolker: Member of the Stellar Peerage

EGYPT

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SCENIC PRODUCER

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THE COSTER NUMBER

FROM "AROUND THE WORLD," AT THE HIPPODROME

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The Difference

A WOMAN who was "prominent in society" in a minor city some six years ago, being thrown upon her own initiative, bethought herself to go upon the stage.

Many women—and some men—turn to the theatre as a means of livelihood when fortune frowns upon upon them or they can find nothing else to do.

The stage is the great recourse for the unfortunate who imagine they have some talent for it, or for the ambitious who really have little upon which to base ambition.

The particular woman noted above has been interviewed in a Western city. "In the six years that I have been on the stage," says she, "I have failed to overcome the feeling that everything about a theatre is unnatural and strained. I am sorry to say, I really have very few friends among my associates on the stage, but it is simply because the stage and its environments are so dreadfully unnatural, that I want to be away from it as much as possible. From the time I enter the stage door until I leave it, I feel as though I was in some unnatural, unearthly place. The greatest struggle for any one is to be natural on the stage. It is those who can attain this that are the great artists."

The reason why this woman never can hope to become eminent on the stage is thus ingenuously disclosed in her remarks. She cannot adapt herself to her surroundings. If she had been assimilative when she entered the field that still seems "unnatural" to her she might have hoped for success, provided she possessed the personal and temperamental essentials for success.

The great artists who "attain naturalness" upon the stage do not find the stage so unnatural. They are a part of the stage, and typify its highest achievement. And their simulations are artistic—natural—because they originally entered upon their work with sympathy and have pursued it as though they were engaged in something real. They realize that the giving of a true semblance of life is in itself a reality.

Criticism

ONE needs but to scan the reviews of drama as they appear in New York or any other large city to discover that most of them are absolutely honest from viewpoints that naturally differ. And many of them are rendered piquant by critical personality, for whoever writes on any artistic subject must inject something of himself into his work, even though naturally he be modest enough to try to guard against such a revelation.

Old critics commonly are past the possibility of admonition or advice. It is in the order of things that they should know all that it is necessary for them to know, as practice of an art begets an adequate familiarity with it and the matters that relate. But the young critic should be careful in his formation, and ever jealous of his future possibilities.

To the young critic CHARLES AUGUSTIN SAINTE-BEUVE has uttered golden words. "Seek the noblest friendships," says he, "and bring to them the good will and the sincerity of an open mind, desirous above all to admire; into your criticisms, the rival and sister of your poetry, pour your effusions, your sympathy and the purest of your substance; praise and save with your words young men of talent, who meet with so much opposition at the start, and do not forsake them so long as they do not abandon the right path and fail in their promises; then be moderate and reserved toward them. Vary your studies unceasingly, cultivate your intelligence in every direction, do not confine it to a party, a school or a single idea; maintain your independence and dignity. Be ever judicious and clear-sighted in your weaknesses, and, though you do not tell the whole truth, do not tell falsehoods. Never let fatigue get the better of you; never think that you have reached your goal. At an age when others rest or slacken, redouble your courage and your ardor; begin again like a debutant, run a second and a third course, renew yourself; let truth itself profit by your illusions."

Of course this advice—admirable, but, alas, perhaps too ideal!—is addressed to younger criticism in all the fields of art. Yet in what other field could it be applied with happier results than in that of the drama?

A Betterment of Business

THE MIRROR'S reports now for several weeks—in fact, since the theatrical season was opened—from the hundreds of cities and towns where it has representatives, have shown a surprisingly uniform record of "good business."

These reports at first for a period were thought to be favorable to the theatre because of the unusually cool weather that prevailed generally at and after the season's opening. But the persistence of these reports has shown that really the patronage of the theatre generally throughout the country thus far has been much more encouraging as an indication of the tendency of the people toward amusements and their ability to patronize them than that of any early season in several years.

This must not be construed as indicative of a careless tendency of people to go to the theatre merely for the sake of going. The days of indiscriminate playgoing have passed, and the public, in its awakened interest in the theatre—based, probably, upon its better pecuniary ability—still shows the caution and discernment that in recent seasons have characterized its patronage of the drama. There is not again an opportunity to realize profit upon inferior attractions, and happily in this changed condition as to theatre patronage, the public to-day has, and in succeeding months of the season will have, a better list of stage offerings to choose from than the American theatre has ever before shown.

This betterment of theatrical business undoubtedly reflects a betterment in all other legitimate enterprises, and little risk is taken in a prediction of a prosperous year.

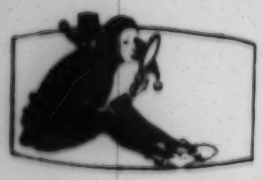
A Waste of Satire

ANDREW LANG newly satirizes the anti-Shakespeareans in the *Cornhill Magazine*, noting their futile claim that whoever wrote the plays and poems, SHAKESPEARE of Stratford did not.

"This opinion," says he, "coincides with the fashionable tendency of the Higher Criticism. Whoever wrote the Epistles of St. Paul, ST. PAUL did not; whoever composed the Iliad, it was not HOMER, nor any other great poet, and so on. Consequently, in obedience to authority, many people have made up their minds that SHAKESPEARE did not write any of the works attributed to him."

Yet satire is lost upon those who profess to believe against SHAKESPEARE, and argument, no matter how cogent and pertinent, has no effect upon them except to inspire them to new extravagance of idea.

Even the rabid among Baconians will admit that peaches cannot grow upon a privet hedge, yet they will assert that the vast work of their idol and the greater work of SHAKESPEARE that really bears no likeness to it in any reasonable detail were achieved by one man. And their idiosyncracies in the matter develop into actual mania, while not even the grotesque claims and ludicrous disappointments of an OWEN can phase the more violent and unreasonable among them.



THE USHER

THE New York *Sun* in an editorial on "Dickens on Our Stage" wonders, perhaps with reason, why the centenary of the great novelist has not been signalized here, as it has been abroad, by some special performance of one of the plays made from his work, that formerly had vogue in the American theatre.

The reminiscent part of the *Sun's* editorial recalls happily notable performances and impersonations in which the genius of Dickens was by no means misrepresented.

"The Captain Cuttle of W. E. Burton was as famous as the Marchioness of Lotta Crabtree at a later day or the Jo of Jenny Lee," says the *Sun*. "In our time the Caleb Plummer of Joseph Jefferson was the most notable of the Dickens portraits to be seen on the stage, although Fanny Janauschecck's melodramatic portrayal of both Lady Dedlock and Hortense added vitality to another version of 'Bleak House.' Then Nancy Sikes was long a popular role with Fanny Davenport and emotional actresses of her day and to a later period. Recently E. S. Willard brought here a dramatic version of 'Martin Chuzzlewit,' in which he acted Tom Pinch. The latest adaptation of a Dickens novel to the stage was 'Little Dorrit,' which, imported from England, enjoyed a mild degree of popularity at the Bijou Theatre a few years ago."

Not all the famous impersonations are mentioned here, by any means. The late William J. Florence was a Captain Cuttle after the heart of any disciple of Dickens, and if the Usher's memory is not at fault, it had a material reminder of Burton's in the costume of the latter in the part; and there have been other clever Dickens actors.

It is true that the plays made from Dickens, formerly applauded, would seem crude indeed in these days of careful stage craftsmanship, but they belong to stage history, and it is not out of reason, in the event of a renascence of drama of their kind, to look for better ones on the same subjects at some future time.

♣

John Snyder, who prefixes "Reverend" to his name only when concerned with his duties as a clergyman, who is a staunch friend of the theatre in its better demonstrations, and who himself has written a drama of merit—the same being As Ye Sow—is pleased with the recent article in THE MIRROR on "Morals of the Stage" by the veteran critic, George P. Goodale.

"I want to express my personal satisfaction with the reference to the Rev. Jeremy Collier in Mr. Goodale's admirable article published in THE MIRROR of Sept. 27," writes Mr. Snyder. "It has always been a matter of astonishment to me that the dramatists and actors of England and America have neglected to raise a monument to this stout, courageous and high-minded minister of the English Established Church. For Jeremy Collier has done more than any writer that ever lived, not only to purify the stage, but to educate the wholesome English people to a rational sense of its value as an instrument of social education. When Collier took up the lance in the defence and advocacy of dramatic decency, the English stage was in a most deplorable condition. Dramatic literature was, as Macaulay says, 'A disgrace to our literature and our natural character * * * We find ourselves in a world, in which the ladies are like very profligate, impudent and unfeeling men, and in which the men are too bad for any place but Pandemonium or Norfolk Island.'

"In attacking this shameful institution," continues Mr. Snyder, "Mr. Collier, unlike so many protestant ministers of the present day, did not shoot at long range at an institution of which he was personally profoundly ignorant. He did not call on the authorities to legally suppress the drama. He saw, too plainly, the after effects of such a suppression during the sombre days of the Commonwealth. He had studied at short range the cancerous condition of the stage, and his doughty blows fell, not on the empty air, but upon the heads of the chief sinners. One of those, as Mr. Goodale says, was the great Dryden himself, and while the British public waited with bated breath, for an eloquent rejoinder to the parson's attack, they found the noble poet upon his knees uttering the honest words of confession and contrition.

♣

"From the hour of Collier's protest the English-speaking stage experienced a revolution of which the superficial student of current dramatic literature can scarcely measure the extent," says Mr. Snyder. "From the accession of James down to the present hour, I can recall no play—and certainly no successful play that is not ethically, a contrast to the dramas of the Restoration. To be sure we have veiled and unveiled indecency in too many of our plays. We have 'shows' which should be appropriately confined to the inebriate asylum and the anatomical museum. But I think the social moralist may be safely challenged to point to a single play in which gross vice is commended, and sincere and honest virtue made unattractive or contemptible. And for this wonderful achievement the world and the drama are indebted to no one single influence so much as to the genius and courage of the noble old tory parson, who hated the Puritans as much as he did the Congreves and Whychelleys who were prostituting a noble profession. Therefore, I wish some kind of a memorial might be erected by the members of that profession which he did so much to dignify and refine."

There is no doubt that the impulse which inspired Collier's attack upon the licentious spirit of the drama of the Restoration has long been understood, as it was misunderstood in his own day. He really was a friend of the theatre, as are many modern clergymen who praise its better plays and condemn its demoralizing offerings.

♣

The St. Louis *Globe-Democrat* has a good story reflecting upon a certain element of "society" in New York. These reflections are happily made in the West.

Pavlowa, the Russian dancer, was the subject of discussion at a recent tea at the Colony Club in New York, according to the tale.

"Pavlowa can take care of herself," said an actress. "She took care of herself splendidly in an interview last year with a multimillionaire's wife.

"This rich woman called on Pavlowa and asked her if she'd dance at a dinner at her house on Riverside Drive. Pavlowa said she would—for $1,500.

"'But isn't that rather high?' said the lady.

"'No, madam,' said Pavlowa, 'I couldn't think of dancing for you for less.'

"'Come,' said the other, 'make it $1,200. Do!'

"'No,' said Pavlowa, firmly. 'No, my price is $1,500.'

"'Very well, then, so be it.'

"And the lady, with a resigned air, rose and drew her sables about her. But at the door she turned and said:

"'Of course, you know, I shan't expect you to mingle with my guests.'

"'Oh, in that case,' said Pavlowa, with a smile, 'I'll gladly grant you the $300.'"

♣

J. H. Greene, who is playing Prince Gortschakoff in W. H. Thompson's A Wise Rabbi, reports a novel experience.

While out walking in the woods near Florence, Neb., he was tempted to raise his voice à la Demosthenes and go over some old parts and recitations.

After an hour or so he returned to the high road to be confronted by a sheriff and posse, armed and eager to arrest the "wild man" a hunter had alleged to be at large in the neighborhood.

The actor mildly explained, and added that if the public declamation of Swinburne was a prison offence he would accompany the sheriff, but if not, begged to be left undisturbed, as he was rehearsing, not giving, a public reading.

However, the incident ended in good humor and the procession, including an automobile and a wagon laden with the man hunters, returned to Florence, to the ultimate benefit of its one saloon-keeper.

White N. Y.

Beverly Sitgreaves Beatrice Prentice Rose Stahl Lee Kohlmar Percival Moore Grant Stewart

FROM ACT III, "MAGGIE PEPPER," AT THE HARRIS THEATRE

HENRY KOLKER

ABOVE THE HORIZON

MANAGERS take more delight in starring promising actors than the Earl of Warwick took in creating kings, and consequently indulge in the diversion with even more frequency. The elevation to the dramatic peerage is a matter of dollars if not always of sense, for the manager bestows his headlines and electric signs where he gets—or at least, expects to get—a substantial pecuniary return from the increased prestige of the illuminated name. Small wonder, then, that a wideawake manager is lured by the game into investing with the insignia of nobility men—and more particularly women—who have happily gained popularity in one role or in one kind of role. Our modern theatrical barons pursue their spectacular diplomacy with quite as little regard for the all-around efficiency of candidates as the famous King Maker exercised, during his high-handed career.

It is, therefore, a real satisfaction to find that the most important of the recent recruits has done more than serve a term with an attorney's firm, and has not confined his preparatory efforts to polishing up the handle of the big front door. Henry Kolker, who rose above the Broadway horizon as a star on Sept. 4, has taken a turn at all sorts of histrionic endeavor, except female impersonation. Aside from this defective spot in his armor, he comes into the arena with a pretty complete equipment.

"When I was cast as the old father in one of Bertha Kalich's plays," said Mr. Kolker, "my friends told me I was foolish to take the role. I ought to stick to my line, and all that." Although he laughed, the new star said nothing further to indicate that he had ever regretted the varied training which has finally set his feet among the constellations. Mr. Kolker merely leaned back in his chair, puffing on his pipe and looking perfectly happy.

"I have been walking on air," he said. Mr. Kolker looks very substantial for any such feat as that, for his figure is built with every appearance of solidity. Were he not animated by exuberant energy, that acts like wings, Mr. Kolker would find the atmosphere an impossible medium for pedestrian trips.

"It happened that having never worked for Mr. Savage, I never had attempted to visualize him in my mind's eye. Stellar possibilities, moreover, had never occurred to me. Consequently, you can imagine the effect when a man whom I had never seen before walked into my career to say that I might star, if I wished. I haven't found my feet yet." This speech gives the key to Mr. Kolker's personality, which is of a very positive, forcible sort—the six cylinder variety, capable of tremendous, not to say violent, activity. The strong lines of his features, as well as the light of his gray eyes indicate the same full-blooded determination.

You are not surprised to hear such a man paraphrase the famous line by one of the Clay family—Was it Bertha M. or Henry?—"I had rather be a good actor than President of the United States. I shall feel that I have amply fulfilled my destiny if that can be carved on my tombstone." Mr. Kolker seems to be in a fair way to attain his ambition, for the whole weight of his vitality is being utilized to hold down his position.

Doubtless, he finds that he can use all his strength, for he continued: "I find that as a star I am now playing eighteen parts instead of one. They all interest me because the responsibility for the success of the entire play rests upon the star. Annie Russell said to me the other day, 'You are getting that star look, and it will worry you into your grave, if you don't stop. We all try to do it, and it makes us old before our time.'" The acceptance of responsibility has a curious effect on a man; in some intangible way it marks him as a leader. His carriage and his speech are all colored by his serious absorption in his work. Few people can retain the charm of juvenility, the power to touch lightly and gayly upon the sober items of existence, after they have once felt the inexorable force of circumstance.

On the other hand, responsibility brings its own peculiar compensations. "The star, of course, has greater freedom. He is at liberty to express himself, to make his ideas count, if they are worth counting, and to branch out in numerous directions. The check rein has been relaxed and cramped muscles may play freely. A star, especially a woman, is treated with deference by the supporting cast, for it is understood that the star, if not the *raison d'être*, is at least the most important element in the production, and that unless the star succeeds, the play is doomed." Willingly or reluctantly, every actor realizes that the star is the central pillar upon which depends the stability of any dramatic structure, and that any arrangement that weakens that pillar imperils the whole edifice.

"Character delineation," continued Mr. Kolker,

Bangs, N. Y.

HENRY KOLKER

"does not strike me as a complete sinking of one's personality in the assumed role. The actor's real self protrudes as from a mask. That was the quality of Mansfield's wonderful work. We always knew that Mansfield was there, whatever varied aspect of his personality he displayed."

It is extremely doubtful if an actor can entirely submerge himself in a role, because submergence of personality means elimination, and the personality is the very heart of every characterization. Without it, a role turns into a dry husk. Even Disraeli, which has been received as one of the notable character studies of recent years, is merely Disraeli as George Arliss conceives him. If it were possible, really to mask individuality without eliminating it, perhaps it would not be so undesirable an achievement from the point of view of histrionic effectiveness. Everbody knows that drama has the greatest reality for people to whom the actors have no other personalities beyond the characters they are playing. In other words, the constant realization that the hero is really somebody else, removes genuinely convincing qualities from the impersonation. Mr. Kolker, however, would probably not subscribe to this view.

"My role in The Great Name is rather a change, for I have hitherto been identified with serious parts in New York. Although I don't want to be stamped as a light comedian, I should like to have comedy roles in my repertoire. That is my ambition—like many another actor's, I suppose—to establish a repertoire of parts for myself. Moreover, I should want to include several classic roles. Just for my own satisfaction, I want to do Shylock some day." Mr. Kolker was playing with some pennies which he had pulled from his pocket, but the appropriateness of the action was probably due to pre-occupation, rather than to deliberation. "Anyone of the three roles in Julius Caesar would be to my taste. If ever I get wealthy enough to indulge myself, that will be the way I shall spend my cash. But, I shall not attempt Hamlet, for the last word has been spoken there."

Those who saw Mr. Kolker's notable work as Leontes at the New Theatre, may be surprised to learn that Leontes is not on the list of roles he desires to repeat. "He is harder to get hold of than any other character in Shakespeare," the actor explained, "for he has no real motive for his wild jealousy. As for Ibsen, he is not to my taste—emphatically not. In all of the Norwegian casts there is only one part that I should ever care to assume—the schoolmaster in An Enemy of the People. While I was with Nazimova, I had an opportunity to try them, but I preferred not to."

Although Mr. Kolker did not say why Ibsen fails to attract him, the reason was patent. The new star is a wholesome, out-of-door person, with no inclination for morbid gloom or analytical pathology. His healthy, masculine optimism is a good omen for the best sort of success.

"Don and Charlie Surface are parts I do enjoy," said Mr. Kolker. It was a foreign conclusion that he should say so, because both of the young men exhibit the same sincerity and independence that marks the actor himself. "It matters little whether I play old men or young," he continued, "classic or modern. While I was in Australia with Margaret Anglin, we announced a Shakespearean revival, The Taming of the Shrew, although local authorities declared it to be suicidal, because everything of the kind had failed miserably on that continent. But The Taming of the Shrew was the most popular thing we did, and ever since, Shakespeare has been constantly done by others in Australia. So, whether my manager picks out Elizabethan revivals or modern originals, I shall do what he says.

"Frequently a manager's judgment is superior to the actor's, because it takes a pretty level head to estimate oneself." Beyond question, Mr. Kolker is grateful to Mr. Savage. "A manager seems to have a sort of seventh sense, which serves like an antenna in feeling his way through the dramatic labyrinth. I don't want to be an actor-manager, because that species is apt to be out of balance. Although at the club I listen to harangues on the subject, I have never been much in rebellion, because I have always got a living from the present system, and because I have no wild desire to die rich." Who would wish to upset a system which has brought him prosperity?

"Since I made my debut, carrying a spear at the German Theatre, I have seen numerous alterations in the theatrical mood. It seems to me that the tendency nowadays emphasizes the acting, rather than the setting." A very proper opinion for a newly discovered star to hold.

"Many jolly surprises have followed rapidly since we opened in The Great Name, and everything is lovely." Mr. Kolker's words manifest the state of felicity in which he has been living recently. He has not lost a capacity for elation and visible enthusiasm, and the radiance of his happiness sheds a pleasing glow about his orbit. *Sic semper sit.*

CHAUNCEY L. PARSONS.

BOX OFFICE ETIQUETTE.

The one infallible test of the popularity of a Broadway production is the manner of the man in the box office. Like the model in Maggie Pepper, he is only human. Not that he flirts with his customer's wife, of course, but that he treats the purchaser of tickets with a condescension befitting the Czar of Russia, or with a cordiality rivalling the hospitality of a rural host, according to the prosperity of the attraction he represents. After having suffered the indignities which a ticket seller can inflict with incredible finesse, the patron would be somewhat more than human if he felt no thrill of satisfaction when a reversal of fortune puts the whip in his own hand, even if the man inside the window is too calloused to realize or too experienced to show that he realizes what the patron does with the whip.

Any public servant, of course, can reel off incidents by the yard that apparently justify his supercilious attitude towards the public, but after all, no matter how thoughtless patrons may be about holding up a waiting line while they haggle at the window, courtesy comes cheap. Moreover, a purchaser who takes the precaution to inquire about the location of the seats for which he is paying usually does so because he fancies he has—in the local idiom—been "stung" by some previous transaction. Ticket sellers frequently bring upon themselves the distrust which obstructs their path, through their haste to get rid of customers.

Undoubtedly, an agent offers a prospective purchaser the best that remains—ordinarily. In the nature of things, however, a salesman acquires the ability to size up humankind at a glance, and as a result, a certain class of martyrs always find themselves behind posts or projecting boxes or other impediments to perfect pleasure. For such persons, the sole remedy for impositions consists of shedding their polite and mild manners and in cultivating the impressive and authoritative bearing of a Wall Street financier, which apparently is the only thing that inspires a ticket seller with deference on all occasions.

SYRIANS OUT FOR MONEY.

Five of the six business-headed Syrians, employed by Edgar Selwyn in The Arab, took advantage of the moving picture demand for Orientals occasioned by the Italian-Turkish war, to strike last Monday for several things which the management could not see its way to grant. The difficulty was foreseen, however, and when the time for Monday night performance came, their places were filled and they were never missed.

THE MATINEE GIRL

THIRTY-NINTH Street in the neighborhood of Broadway presented more than its usual interest last week. At the former Nazimova Theatre, Margaret Anglin, comedienne, emerged from the chrysalis of Margaret Anglin, "emotional actress." A new, domestic, serenely happy Miss Anglin I found in her dressing room after the play. That she had been handicapped by a severe cold on her first appearances in New York as a comedienne, weighed not heavily on her bubbling spirits.

"We've taken a charming little box of a house in the Nineties off Madison Avenue. I have kept my old maid and sent for another that worked for us in Canada," said Miss Anglin, housewife. "Howard is writing something that I'm crazy about. I daren't tell what it is. It wouldn't be fair to him while it is in such unfinished state," said Miss Anglin, bride. Miss Anglin, sobering into the artist, observed: "We don't expect Green Stockings to be taken seriously, only as a light, amusing entertainment. It is good to laugh instead of cry. I never wanted to be a weepy woman. It was Mr. Frohman who made that choice for me. I hated women who weep. Every normal human being wants to laugh. But hereafter I want to do several plays in each town I visit, tears if they want them one day, laughter the next."

"Wait until you see her in Antigone," said Howard Hull, bridegroom. And Margaret Anglin Hull, in her mingled capacity, bride, housewife, artist, smiled.

Farther up the block that family affair house flung out the blazing signal, "Maxine Elliott's Theatre" in huge letters, while Gertrude Elliott's name, hung newly suspended and more humbly spelled, signalling her advent as an individual star. Within Miss Elliott struggled with a daring play, dominating it by a quality the world is beginning to recognize as a strong factor in the life of the moment, intellectual girlishness. In her rages at and defiance of authority, "Maxine Elliott's Little Sister" was strongest. In her quiet moments one felt her power, could almost see her think. When she has developed the quality of tenderness in her work that is so beautifully evident in her English home, where she is surrounded by her three little Robertsons, there will be greater contrast, and more effectiveness in her performance. This will furnish the light in relief of the heavy shade of Rebellion.

In the cast of The Garden of Allah is a small youth of nimble body and engaging smile. He is cast for a small part as one of the Arabs in the spectacular drama. His name is Jose Rubens.

Young Mr. Rubens is the only one of the fifty-four members of Sarah Bernhardt's company, which she brought to this country, that remained behind. "You must know," says young Mr. Rubens, "that Madame Bernhardt never discharges anyone from her company—never! never! And so when anyone leaves it, her large family, she is surprised and grieved. When I told her I wished to remain in America, she said, 'Jose, you are joking.' Said I: 'No, Madame. I have learned the language a little. I like America. I should like to stay.' She shook her head and sighed. This had never happened before. She did not quite know how to meet so remarkable a situation. The next day she sent for me and said: 'My child, you are undertaking what I fear you cannot fulfill, to remain away from your country, in a strange land, among strangers. Here is your passage money. You must take it. Then I shall know that when you wish to come back to Paris you can.'"

In the companies of which Douglas J. Wood, son of the admirable actress, Ida Jeffreys Goodfriend, is a member, they fall speedily into the habit of bestowing upon him the nickname "Oppie." No, not because his real name is Opper, for it isn't, but because he is an incorrigible optimist. Just now he is pumping optimism into fellow members of the Elevating a Husband company.

Talk to him of ambition and of chances in the profession and he will say—I know it by heart, so often have I heard him say it: "In the theatrical profession there is every opportunity to succeed, and I realize that my success depends upon myself. There are never-ending opportunities for progress. One need not limit his ambition. My only discouragements come through myself, knowledge of my own weakness, my failure to make the best of any opportunity. Then I am likely to feel blue for a little while, but I tell myself that the world is getting bigger and broader everyday. Civilization is progressing also, and it is up to me to progress, not to burden others with my discouragement and failure. If you want a thing very much, work for it, wish for it—I purposely put the work before the wish—and you are pretty sure to get it. If you believe that you are predestined for success you will surely have success."

AN EPISODE OF MARGARET MAYO'S ORIENTAL TOUR

Margaret Mayo, author of Baby Mine and wife of Edgar Selwyn, author of The Country Boy and The Arab, went with her husband to the Holy Land, on his quest for material for his Oriental play. The photograph on this page shows Miss Mayo in company with two friends she made on the desert. The playwright couple have recently united in playwriting, as a decade or more ago they united in wedlock. Their dramatic issue is The Girl from Wall Street, written for Blanche Ring.

May Irwin's seventh heaven has been reached. She has always declared that if she could have a play by a woman, she would attain that delicious height. Her new author is a girl graduate of Professor Baker's class at Harvard, that class in dramatic literature which produced Edward Sheldon, and, if rumor has not deceived me, the author of Over Night.

From Nova Scotia Josephine Victor sent unique invitations to her friends. "Come up here to Oak Island, where they're prospecting for Captain Kidd's buried treasure. Help dig for the old rascal's loot. Think what a fine time we'd have spending it IF we ever found it!"

An actress in the Naughty Marietta company paid a naive compliment to the management. "Arthur Hammerstein is so nice," said she, "that I have to remind myself that he is a manager."

"Monumental" is the description I've heard applied to Michael B. Leavitt's work, "Fifty Years in Theatrical Management," that is in process of publication. I've heard there are names of kings and princes on his subscription list.

At the Night Court for Women, where I have seen many actresses, some who have gone to that debris heap of femininity to study make up, some to study souls, a white haired attache told me that the flotsam and jetsam washed on that shore of justice by the muddy streams of the street have a singular fondness for the names of actresses. Their own names the submerged portion of New York's womanhood tries to conceal, but their secrecy in this regard is distanced by the candor with which they use names they have seen shine above the playhouses on their wretched "beats."

"What's your name?" His Honor asks of a red nosed, tottering person, wearing her hat at an angle of acute tipsiness.

"Julia Marlowe," she responds with pride.

"What's your name?" he asked a fat vagrant who'd been at the work house six times and was anxious to spend the Winter there.

"Huh?" she answered.

"Your name? Your name?"

"Oh! Me noime? It's Emma Dunn."

Bibulous Frances Starrs, wrinkled Billie Burkes, rotund two hundred pound Grace Georges, unemotional Margaret Anglins, blonde Blanche Bateses, have announced their titles, with brazen lungs. Down the roll of star and featured near-stars, we went, made excursions into the land of drama and the byways of vaudeville. Every star had a dozen impersonators at the Night Court. One name alone was missing. Perhaps because she is inimitable, nobody has ever undertaken to impersonate Eva Tanguay.

"The Mother," a grim story of the savage love of a so called lost woman for her son, by Norman Duncan, is the basis for one of the plays in contemplation for Nance O'Neill.

Rose Stahl, while traveling in the Shakespeare country in England last Summer, fell in with an Indiana family, and went jaunting with them incognita, for two days. At the end of the second day the daughter, who had scrutinized her face uncomfortably several times, said:

"Do you know you remind me of an American actress, a very well known one? I've just happened to recall her name. It is Rose Stahl."

A long pause filled with discomfort by the daughter, with looks of inquiry by the family, with silence by Miss Stahl, followed.

"I hope you are not offended," said the Indianian.

"Not offended. But an actress. Dear me!"

"O, I think it is nice to look like an actress," the girl reassured her. "They are so graceful."

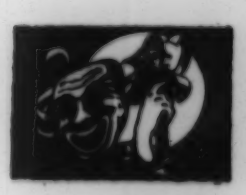
While lunching in the Palace Gardens at Fontainebleu, Miss Stahl was approached by an elderly man, hat in hand, who begged her to "settle a bet." "I told my friends over there that you are an American actress. They've laid me heavy odds that you're not. Would you mind telling me?" he begged.

"Well, yes, I am," she responded.

"Sure, I knew you were. The minute I saw you I said, 'There's Maude Adams!'"

THE MATINEE GIRL.

PLAYS OF THE WEEK



MAXINE ELLIOTT'S—REBELLION.

Drama in four acts, by Joseph Medill Patterson. Produced on Oct. 3, by Liebler and Company.

Georgia Connor ..... Gertrude Elliott
Jim Connor ..... George Farren
Mrs. Talbot ..... Eva Vincent
Al. Talbot ..... George Le Guere
Mason Stevens ..... A. Scott Gatty
Father Hervey ..... Fuller Mellish
Dr. Randall ..... James E. Wilson
A Politician ..... Charles Dowd
A Collector ..... Malcolm Cook
A Janitor ..... Harry M. Price

The drama which stirred St. Louis last Spring when it was tried out has come to Broadway, where it is likely to remain for some time. Rebellion was received with deep attention, the ill-timed applause of certain enthusiasts being resented by most of the audience as an obtrusive interruption. Through the last act the hush was like the reverent silence in a church. Truth to tell, the dialogue sounded at times suspiciously like a sermon, but no one could wish it otherwise, for the sermon was one of extraordinary eloquence.

The story might have come straight out of real life, for everyone can cite a parallel for it out of his own observation. Georgia Talbot had married a fellow who turned out later to be an habitual drunkard, cursed with an inherited appetite for liquor. Being a Catholic, she could secure no divorce sanctioned by her church, which recognizes only infidelity as a cause for separation. So she went on supporting the worthless sot, bearing the intolerable joke until she could endure no further. Then she ordered him from the house. Three months later, besought by her devout mother, by her revered priest, and by her penitent husband, Georgia received Jim Connor back into her tidy home, only to have the unfortunate man slide again into his shiftless ways and to have him brought home stupid from drink at the moment when Father Hervey was saying the requiem mass over the body of her baby. This time, Georgia sent the man away forever, and lived a lonely life, refusing to see Mason Stevens whom she had learned to respect and love while she worked beside him in the office. When Mason Stevens and Father Hervey finally met in Georgia's presence, they presented their diametrically opposed opinions of divorce and forced Georgia to choose between her training as a Catholic and her instincts as a woman. She chose as a woman.

Although this involved much argument at the expense of bustle and action, it is inconceivable that anyone could have listened without interest, no matter what private convictions he may have held, for divorce is a vital question in modern society. Father Hervey, basing his assertions on the principles of the Catholic church, maintained that a marriage once contracted binds the participants inexorably till death severs the tie. Any violation of this law, however justifiable in a special case, immediately shatters the law. Now, laws are designed for the greatest good of the many, and any broken law instantly imperils the throng. Consequently Georgia was to be sacrificed for the good of others.

Mason Stevens asserted that no loving Deity can inflict on man a law that tortures any soul. If the Catholic Church could sanction his marriage to Georgia five minutes after the death of Jim Connor, a refusal of such sanction after Georgia had finally separated from her husband for such a reason as drunkenness was an illogical quibble. To this, Georgia added that no church can consecrate a union which has become loathsome to either member of the union, and that belief in the spiritual justice of a law binding her to a man she hated, is an insult to God.

Both of the disputants seemed to forget that marriage is not a divine institution, except in the sense that the human race in working out its salvation has found it the most expedient system yet devised. All sorts of systems have flourished, and it happens that the progressive nations of the present time have settled upon monogamy. This may be divine guidance, but it may also chance that the great nations of tomorrow will pick out something quite different, and they will justify their choice by their prosperity. Expedience appears to teach also that divorce is a deleterious force when practiced frequently. If it really is a deleterious force, it will destroy the nation addicted to it, and that will end the argument.

Back of all this, however, one should realize that marriage is a serious, if not a sacred, institution, and that it behooves one to look deeply before the ceremony. Youth, of course, has been reckless since the world began, and is impatient of restraint; so it all comes back to the original question: If a youthful match turns out incompatible, must it be sustained to the bitter end? Mr. Patterson says, No.

The plot sticks to the point with undeviating unity, save for a very few comedy lines which are thrown in to develop the youthful brother's character. All the other individuals are unfolded with amazing distinctness by the photographic precision of the story.

The ten characters narrating the drama are played with brilliant success. Gertrude Elliott is at her best in the quieter passages, for in the profoundly emotional lines she is apt to drawl her words rather sharply. Her agitation is more visibly acting than her self-possession.

Light and shade in a drunkard's role may seem almost a paradox, but George Farren achieved it nevertheless. Irritation, penitence, defiance, jealousy, bestiality were parts of the consistent character he drew.

As the simple, sturdy Mrs. Talbot, whose life had consisted largely of suffering and hardships, and whose one comfort was her religion and her hope for salvation, Eva Vincent originated a portrayal unsurpassed by all the others in the cast.

George Le Guere was less sturdy in his professed sporting proclivities than might be desired, but his big brotherly scene in the last act revealed unsuspected excellencies in his ability to touch the heart.

A. Scott Gatty, with less scope than the others, lent dignity to his argumentative lines and fully looked the part of the alert, keen sighted lover.

The revered Father Hervey was played with gentle sympathy and resolute persistence by Fuller Mellish, as occasion required. Though a rather conventional character, it did not lack individuality in his hands.

Other smaller parts were extremely well done: James E. Wilson, who elucidated the physician's attitude towards immortality; Harry Price, who contributed a tiny comedy portrayal; Charles Dowd and Malcolm Cook.

Of course, as a play, a few technical blemishes have resulted from the didacticism of Mr. Patterson's method,—but the audience can afford to exchange them for the ideas in their stead.

LYRIC—THE GREAT NAME.

Comedy in three acts, adapted by James Clarence Harvey, from the German by Victor Leon and Leo Feld. Produced on Oct. 4, by Henry W. Savage.

Joseph Hofer ..... Henry Kolker
Robert Brand ..... Russ Whytal
Rupert Lang ..... Edward Langford
Ludwig Manhard ..... Sam Edwards
Wigand ..... Frederick Vroom
Roland ..... Arthur Hoyt
Hubert ..... Forrest Orr
Sommers ..... Hans Figdor
Weltman ..... Francesque Lardan
Kellogg ..... S. Grosskopf
Frederick ..... Holt Massey
Tristan ..... Sydney Ray Melvin
Stephanie Delius ..... Louise Woods
Mrs. Hofer ..... Lizzie Hudson Collier
Clara Brand ..... Aileen May
Isolde Brand ..... Ruth Chatterton
Anna ..... Dorothy Walters
Gretta ..... Naomi Weston Childers

The play in which Henry W. Savage has elected to star Henry Kolker, was received with evidences of approval on its opening night, so there is no reason to expect anything but the continued success of The Great Name. It has the concentratedly romantic plot which appeals to a large class of patrons—especially the matinee audiences—and on that account may be considered a diplomatic choice for the stellar debut of Mr. Kolker.

Robert Brandmeyer and Joseph Hofer had been music pupils of old Professor Delius, before circumstances brought them separately to the same "large music center" in this country. The youth of brilliant promise, Robert Brandmeyer, had married the girl beloved by both the students, but lived with such ideals that he had starved along in poverty, while the less talented Hofer had become a popular writer of light operas. Joseph Hofer, however, had ambitions, and composed a symphony which Wigand, director of the Philharmonic Orchestra, consented to consider. At this point he met his old friend, now calling himself Brand, whom at first he did not recognize. Learning of Brand's poverty, Joseph Hofer determined to assist him to get a hearing for his Orestes symphony. When Stephanie Delius, Joseph's secretary, assured him that his own symphony was quite worthless, Joseph decided to lend his name to Brand's composition until it had achieved success. In case of failure, he planned to bear the misfortune himself. Naturally, with so much at stake, the symphony simply couldn't fail. Brand became famous, Hofer married Stephanie, and Rupert Lang, his librettist, found his mate in Isolde, the daughter of Robert Brand.

The narrative develops with the utmost deliberation from end to end, possibly on account of the exigencies of adaptation. It was unfortunate that the translator considered it necessary to float the locale across the Atlantic, because it gives the whole play a most exotic appearance. The sentiment, with which the drama is heavily coated, is occasionally relieved by comedy of a very polite variety. Music is utilized to enhance the atmosphere of the play at numerous points: one piece is a waltz of Hofer's that deserves its popularity; the other is the Orestes symphony, a commendable composition as far as one could judge on account of numerous interruptions by the plot. It would be pleasing if the plot could be strangled about then, and the audience allowed to listen to the music in peace. This "symphony" is by Theodore Rendix.

Henry Kolker gave a consistent and frequently amusing delineation of the volatile, temperamental musician. It was a careful performance, evidently the result of thought and labor, though by no means made heavy thereby. Just why he chose to read his lines with the Hebraic accent was not clear, since Lizzie Hudson Collier used another dialect in the mother's role. The company was divided about half and half on the matter of dialect; one half choosing various American tongues, and the other garbling it with European effects. There is nothing in Joseph Hofer's role, however, to indicate that it should not be spoken in this manner. It is pleasing to reflect that Mr. Kolker has hitherto tilted successfully with many roles more worthy of his steel.

Russ Whytal played the other musician with great discrimination. Robert Brand was one of the most real figures in the story. Edward Langford, the librettist, has an agreeable stage presence and a more than ordinarily pleasant voice. Sam Edwards gave another Hebraic character study, Manhard, the avaricious music publisher, and was cordially applauded. Two comedians of the same dialect are all that one play can comfortably hold. Lizzie Hudson Collier played Mrs. Hofer with dignity and ease. Dorothy Walters, the musical maid, contributed one of the hits of the evening.

The histrionic ability of the rest does not aggregate many grams. Aileen May has little to do—and did it. Ruth Chatterton is pretty, but her voice is excessively fragile. Louise Woods did only the most conventional things.

The Great Name, guiltless of ideas, is the pabulum that one can recommend highly to the sweet, young thing, for it certainly can't contaminate her.

BROADWAY—THE NEVER HOMES.

Musical Kinemacolor in six scenes, with dialogue by Glen MacDonough, lyrics by E. Ray Goetz, and music by A. Baldwin Sloane. Produced by Lew Fields, on Oct. 5.

Patricia Flynn ..... George W. Monroe
Herman Dinglebender ..... Jess Dandy
Daly Bunn ..... Al Leech
Dr. August Breeze ..... Denman Maley
Webster Choate ..... Joseph Santley
Jimmy Louder ..... Mr. Will Archie
Mr. Louder ..... Mr. Edward Adams
Mrs. Daly Bunn ..... Ray Cox
Mrs. Talkington Louder ..... Lilian Herlein
Wistaria Bunn ..... Bessie Clifford
Pearl White ..... Artie Hall
Fannie Hicks ..... Helen Hayes
Pauline Panhard ..... Vera Finlay
Fanchon Finnegan ..... May Maloney
Annie Key ..... Maude Gray
Daisy Copp ..... Hazel Allen
Lotta Lipp ..... Nan Brennan
Iona Mann ..... Grace Gilbert
Lina Pipe ..... Elsa Reinhardt
Bonavita Hagenbeck ..... Harry Russell
Chauncey Nightingale ..... Julius Schroeder
Uffenduffer ..... Leslie Powers
Hermann Muff ..... Kenneth Ryan

The Never Homes is exactly the big musical spectacle that the public has grown to expect of Lew Fields, and it does not fall below the standard of his other similar productions.

For a basis, the contrivers of the affair have chosen to burlesque the woman's suffrage movement, showing patrons how things were run in Lilydale, after the election of Mrs. Daly Bunn to the Mayor's chair. Jimmy Louder, a neglected child who was left alone by his mother's political duties, saw in the house a strange man, who later turned out to be his father. To summon assistance, he set fire to the residence, and the conflagration consumed most of Lilydale, as the feminine fire department was somewhat less than efficient in discharging its duties. When the case came up in court, Jimmy was made custodian of his parents. Patricia Flynn also sentenced Webster Choate to marry Wistaria Bunn, the Mayor's daughter, because he had broken into the engine house to steal a kiss from her. So, finally, the men were welcomed back to Lilydale.

This foundation is rather more humorous than other productions of the sort, and permits a good deal of laughable nonsense in the details hitched to it. George

(*Continued on page* 10.)

MILITANT MARY SHAW.

Mary Shaw recently delivered a lecture before an audience of three hundred members of the Woman's Franchise League of Indianapolis. To those who read Miss Shaw's articles on women in theatrical life in *McClure's* this Summer, it is well-known how firmly she believes in the independence of her sex. In her lecture she didn't talk much about suffrage, nor did she mention politics or statistics, but she made the woman who shuts her eyes to her importance and opportunities ashamed of herself. She declared that women are blind prisoners, drawing her figure from Maeterlinck's Barbe Bleu, and that they are waiting for some fearless Ariadne to make them see. Miss Shaw goes on to say that until women are liberated, all humanity will be enslaved, and referred to Ibsen's women as types of those great feminine souls of the late nineteenth and early twentieth centuries, struggling against barriers that they cannot see. She affirmed that women are entirely responsible for the kinds of plays produced, and emphasized the fact that young people are getting their ideas of men and women from the stage, pointing strongly to the fact that the real problems of life do not come in the species of play made popular by women, wherein prenuptial love-affairs are treated, and of course treated lightly, because no woman's troubles begin until she is married. If the stage is to help a woman find herself, it will have to be allowed to portray the truth. Miss Shaw loyally enlogized our first actresses for opening the way for women to enter other professions. When, she said in conclusion, there are women critics, women managers and women bishops, the old-fashioned ideas about the immorality of the stage will disappear, and the younger generations will grow up with ideas of the theatre as a healthy educational institution where they may see the real problems of real life propounded.

WALSH AND HAINES IN VAUDEVILLE.

Blanche Walsh, who has starred successfully in such plays as The Test and The Resurrection, and Robert T. Haines, leading man, have both harkened to the alluring voice of Martin Beck, and will soon be in the houses controlled by the Orpheum Circuit. Miss Walsh has a one-act play called The Thunder God, in which she will be seen as an Indian squaw. The piece is by Arthur Hopkins. Her season will open at the Columbia Theatre, St. Louis.

Mr. Haines, for his initial vaudeville appearance, has secured the only one of George Broadhurst's sketches. It is called The Coward and is a one-act melodrama. Mr. Haines's vaudeville debut will be at the Majestic Theatre, Chicago, on Oct. 16.

ACTORS AMONG UNIVERSITY LECTURERS.

Professor John Cowper Poevys of Oxford University, England, Walter Pritchard Eaton, dramatic critic, William Faversham, Mrs. Bertha Kunz-Baker, and Thomas Whitney Surette, are among those who will lecture on dramatic and musical subjects, under the University Lecture Association in Chicago this Winter. Tyrone Power is to talk on the afternoon of Nov. 24, on "Impressions and Reflections."

PERSONAL

White, N. Y.

NASH.—Mary Nash has at last appeared in New York in a leading part. She used to do them at the American Academy of Dramatic Arts back in 1900, when she made her first public appearance in A Young Scapegrace. Her professional beginning in New York was with Ethel Barrymore in Captain Jinks. Since then she has appeared constantly on Broadway, and everybody remembers her as the sister in The City. Florence Nash, who has been seen here with Nazimova, is also a leading woman, playing in An Everyday Man in Chicago; her mother was formerly an actress, and her father is P. F. Nash of the United Booking Office. There is a story that Mary Nash is so expert in handling the plugs in the telephone exchange in The Woman, that the manager of the New York Telephone Company has offered to let her have charge of the telephone booth in any New York hotel, any time that she desires to desert art for stern reality. It might be true, if it isn't, for Miss Nash has all of the tricks of the trade at her finger tips. That includes the management of customers as well as the manipulation of the switchboard.

FINLAY.—Vera Finlay, who appears on the cover of THE MIRROR this week, is playing the role of Pauline Panhard in The Never Homes at the Broadway. Besides making a very militant suffragette, she has some striking gowns to wear, which should please any loyal suffragette heart.

FARNOL.—Jeffery Farnol, the English novelist, whose recent book, "The Broad Highway," has attracted so much attention, was at one time a scenery painter in the Astor Theatre. Coming to this country while a young man, he endeavored to follow out his ambition for a literary career, but was so unsuccessful that he took to painting scenery, for which he had a natural turn. It was between working hours that he wrote "The Broad Highway." When it was finished he could find no American publisher. A friend, who was a leading actor, became interested in the book, and promised to find a publisher, but Farnol, after waiting several months, found that the actor had forgotten all about it; so he returned to England with his wife, daughter and manuscript. There he found a publisher, and since the book's appearance in the Mother country, the very publishers to whom the actor was to have shown it, have brought it out in America. What actor could have been so irresponsible!

GLASER.—Vaughan Glaser, who is immensely popular in Columbus, Cleveland, Detroit and other cities where he has matinée-idoled it for several Summer seasons in stock, is going to branch out still further as a producing manager this year, and not act at all himself. The St. Elmo and At the Mercy of Tiberius companies will enter on their fourth season, and Salvation Nell will continue its circuit of the popular priced houses. The undertaking destined to bring the box-office receipts to the bulging point—breaking-point might be misinterpreted in various ways—is the launching of "Ty" Cobb, known wherever baseball fans exist, in The College Widow, which has been rewritten to accord with Mr. Cobb's especial athletic limitations.

VINCENT.—Eva Vincent is again among us, making her audiences love her as a dead, fussy, foolish old mother. She did a similar part in The City, and managers seem to have decided that no one else is quite as appealing in a well-intentioned mother of grown-up children. Her last impersonation has a tinge of Hibernian quality. Several Summers ago she appeared as the masterful Wife of Bath in Percy Mackaye's Canterbury Pilgrims, and there too the Irish dialect was predominent. Her career has been a very active one, and has covered even an engagement in musical comedy. Though New York seldom sees her in but one kind of character, versatility is really the key-note to Miss Vincent's ability as an actress.

DEATH OF A POPULAR MANAGER.

Earl Van Dorn Brown, manager owner of the Brown Grand Theatre at Concordia, Kan., died in Kansas City on Sept. 30, at the Swedish Hospital, following an operation for gall stones. The death of Mr. Brown was a blow to the entire community, and business was at a standstill until after his funeral. In addition to being one of the most popular men in the city, he was a member of the Lodge, the Chapter, The Council, the Commandery, the Consistory, the Shrine and the Star, all Masonic bodies, the Odd Fellows, the Knights of Pythias, the Elks, the Woodmen, the Phi Gamma Delta fraternity and the Delti Chi, an honorary law fraternity. Earl Brown was forty years old, was a graduate of the law school at Harvard, was on the battleship *Yosemite* with the Detroit Naval Brigade during the Spanish-American war, and since his father, the late Colonel N. B. Brown, built the beautiful Brown Grand Theatre, he had acted as manager. Mr. Brown was married in 1901 to Gertrude Whittridge at Wakefield, Mass., and his widow and his mother survive him.

As the Prince in "The Prince and the Pauper" As the Little Lord in "Little Lord Fauntleroy" As the Pauper in "The Prince and the Pauper" As She Appears To-day

ELSIE LESLIE

THE LONDON THEATRE.

The Spring Maid—Diana of Dobson's—Bonita—The Marionettes—Openings Announced—The Veil—Personal Items.

LONDON, Sept. 30.—The Spring Maid, which was produced this evening at the Whitney Theatre by the enterprising American manager who gave his name to the building, made something of a sensation, though not entirely the sort that Mr. Whitney and his friends could have desired. The pit and the gallery booed enthusiastically, but for all their demonstration, Mr. Whitney came before the curtain with a little speech that won the approval of the house. Although the production will evidently not repeat its American success, it is certainly not without charm of pleasing music, excellent mounting, and vivacious action. Unfortunately the soloists are not all so effective as they might be, although Courtice Pounds as the Prince delighted the audience, particularly in an interpolated song by Sterndale Bennett, which was followed by spontaneous demands for an encore. Of the women, Julia James, an American, played and sang with much spirit, being rather more effective than Maris Fairy, the prima donna. Others in the cast are Walter Hyde, Nellie Lorraine, Arthur Rayd, Beatrice von Brunner, Charles McNaughton, and George Carrol. The music is airy in the Viennese fashion, which has justly become popular, so the more catchy numbers should make their way up and down the street into cafés and homes.

On Sept. 18, the Coronet re-opened with the revival of Diana of Dobson's. Lena Ashwell was again in the title role, supported by Frances Ivor, Beryl Mercer, Mary Deverell, Thomas Sidney, and James Carew. Miss Ashwell's impersonations, though much like her earlier successful performance, is rather deeper and less garrulous, a decided improvement, since it gives weight and dignity. The Likes o' Me, by Wilfred Colby, was used as curtain raiser. Philip Tonge and Beryl Mercer played their original roles, the little lord and the gutter snipe.

The debut of Granville Barker as a producer of musical comedy, expectantly awaited by those who have known him as a purveyor of more serious affairs, occurred on Sept. 23, when Bonita opened at the Queen's Theatre. Bonita proved to be a musical burlesque of melodrama, narrating the love affairs of Lieutenant Arthur Mannerton for his cousin Bonita in Portugal, where they were complicated by the amorous villain Frederico. The villain, foiled finally, happily has another lady, Perpetua, who has waited long to obtain his fickle love. Frederico and Mannerton submit their loves to a trial by fire on the altar of St. Anthony, in the climax of the story. Clara Evelyn in the title role has some graceful music which she sings charmingly, Edith Clegg frequently endows Perpetua with genuine pathos, and Thelma Raye was decidedly good as Mariana. Walter Wheatley was evidently chosen for the hero's role more for his vocal than his histrionic ability, for he sang effectively, his best number being "The Subaltern's Heart Should Be Free as Air." Lionel MacKinder impersonated the villain with appreciation for the extravagant qualities of the role, Charles Maude made a pleasing Josquin, and Mark Lester contributed some good comedy. Chorus and orchestra were spirited. Mr. Barker's experiment has demonstrated new abilities.

On Sept. 23, at the Comedy, Sir John Hare and Marie Löhr enjoyed the triumph of whatever success was made by The Marionettes. This is Pierre Wolff's comedy, translated by Gladys Unger. Sir John plays the role of a lovable old man who successfully engineers a marital craft over turbulent waters into a quiet haven. His niece, Fernande, had married the rakish Roger de Monclars, who had taken his marriage vows simply to please his mother, and who still carried on amours with other women. Under the tutelage of her uncle, Fernande roused the jealousy of her husband by flirting with Pierre Vareine, and of course reduced him to ultimate surrender. Sir John Hare and Marie Löhr were completely charming with the surety of experience. They were well supported by Arthur Wontner as Roger de Monclars, Godfrey Tearle as Vareine, and C. M. Lowne in a subsidiary role.

Marie Tempest opens her season on Oct. 4 at the Royalty in Arnold Bennett's new comedy, The Honeymoon. Miss Tempest is supported by Frances Ivor, Dion Boucicault, Graham Browne, Basil Hallam, Berte Thomas, Dennis Eadie, Cecil Rose, and Horton Cooper.

The following evening, Oct, 5, Oswald Stall presents Sumurun at the Savoy. It will be presented without any abridgement of the production which created a sensation last year. At Christmas time, Charles Hawtrey comes to the Savoy in a fairy play for children.

White, N. Y. Henry Kolker Louise Woods

SCENE FROM "THE GREAT NAME," AT THE LYRIC THEATRE

Percy Broadhead and Walter Howard, gave a special professional matinee of The Lifeguardsman at the Junction, Manchester, on Sept. 28. This is the fourth week of its run there.

Fred Terry, whose untimely illness prevented his appearing as Mercutio with Phyllis Neilson-Terry as Juliet, has been resting at Harrogate. He will presently rejoin Julia Neilson in The Popinjay.

In connection with the visit of the Scotch Players to America, it is interesting to note that Bunty Pulled the Strings celebrated its eighty-fourth performance at the Haymarket, this evening.

Sir Frederic Cowen, whose illness last Summer necessitated the withdrawal of The Veil, has quite recovered, and his latest composition—by many critics considered his greatest—was performed at Queen's Hall, under his own conducting. The cast includes Madame Agnes Nicholls, Phyllis Lett, Maurice D'Oisley, and Herbert Brown, supported by the Cardiff Festival Choir. The London Symphony was the orchestra.

Athol Stewart takes Lewis Waller's place in The Butterfly on the Wheel, as Mr. Waller is to originate the leading role in The Garden of Allah. JASPER.

PLAYS OF THE WEEK

(*Continued from page 7.*)

Monroe easily leads as chief of the comedians in his varied duties as laundress, police captain, fire chief, and judge. Of course, his manner, quite as much as his lines, makes him the favorite. Al Leech gave samples of the acrobatic style of comedy in the court-room, but was no funnier than circumstances warranted. Jess Dandy did the German accent kind, which has become a sort of national institution, although it is not capitalized very high. Will Archie, as the neglected child, had two amusing scenes with the talented little girl, Helen Hayes. Their rendering of "There's a Girl in Havana" was encored until everybody in the house had learned the tune. The automobile furnished Ray Cox with a monologue text that pleased the audience, although it might have been still funnier. Artie Hall worked hard and reaped her share of laughs in the blackface eccentricities. Vera Finlay was another spirited laborer. The chorus of antique suffragettes was good enough to have been utilized further.

The singing is remarkably good. In the first place, the music by A. Baldwin Sloane has much spirit, vigor, melody, and even freshness, although the rhythms frequently recall old Broadway favorites. Then, the soloists are above the average for productions of this sort. For example, Lilian Herlein really knows how to sing, and she has a good voice to sing with—two qualifications that count even in such noisy music as that of The Never Homes. Bessie Clifford is not blessed with much of a voice, but the prettiness of her melodies helped her out of difficulties. Joseph Santley has such an agreeable appearance, that one is apt to overlook the fact that his musical accomplishments consist chiefly of youthful freshness—which, of course, is not to be scorned. Al Leech, however, has not that redeeming trait, but Maude Gray was good. The choruses were excellent, and as has happened frequently of late, the men had much the better tone quality. The sopranos were inclined to be shrill instead of resonant.

Of the dancers, Joseph Santley left the rest behind. His nimbleness is really delightful. Bessie Clifford, though not so light, was fortunate in being matched with him. Al Leech's dancing was an improvement on his comedy and his singing.

The mounting was most elaborate, particularly the engine house, which was a light yellow boudoir, the court-room, which was a striking application of blue, and the laundry, which was worked out in green. Specialists for the chorus constitute one of the chief charms of The Never Homes, and most of them are effective in direct proportion to their simplicity. What could be easier than the military drill of "To-night's the Night?" or than dark lanterns flashing upon the faces of the singers, as in "The Kiss Burglar?" or than shimmering strips of silvered cloth lighted with various colors, as in "First Love Days?" This last was really the most novel and the most beautiful thing in the performance. Costumes were always designed of brilliant colors, used in masses that made them count—no delicate little patterns, but blazing combinations of red and black, or bright green and white.

Everything about The Never Homes, from color schemes to crashing music, strikes the patron hard—so hard, in fact, that he is likely to come away wearied by his evening of enjoyment. This should recommend the production to the tired business man.

LYCEUM—THE RUNAWAY.

Comedy in four acts, by Pierre Veber and Henri De Gorsse, adapted by Michael Morton. Produced by Charles Frohman on Oct. 9.

Maurice Delonay	C. Aubrey Smith
Simoneau	George Howell
Pierre Berton	Henry Miller, Jr.
Vignaux	Morton Selton
Monsieur Pingo	H. A. Cripps
Alcide Pingo	Edwin Nicander
The Cure	Harry Barfoot
Agnes Irondelle	Emily Wakeman
Hortense Irondelle	Isabelle West
Nancy Vallier	Jane Evans
Leonie	Alice Gale
Mademoiselle Subervilie	Josephine Morse
Mademoiselle Lyse	Roma Devonne
Julia	Aline McDermott
Madame Pichu	Adelaide Cumming
Madame Pingo	Lettie Ford
Colette	Billie Burke

Billie Burke's return to Broadway always gives the signal for an outburst of spontaneous friendliness from her faithful clientele. To them, as well as to the star, it must give infinite satisfaction that she has a play this season in which she is entirely charming and on which her attractiveness is not wasted.

The Runaway tells a very pretty love story. Little Colette Irondelle—a most appropriate name even in this cockney version of *Hirondelle*—is the usual sort of feminine village cut-up, who finds herself threatened with matrimony by her two well-meaning but narrow-minded aunts. To escape the prig of a Pingo they chose for her, Colette fled to her Parisian artist friend, Maurice Delonay, who naturally was mightily embarrassed by this windfall. The child nearly ate her heart out before the middle-aged artist woke to the fact that she loved him and that he loved her. Even the warnings of his friends, Simoneau and Vignaux, and the confession of Colette herself, after she had jealously ruined his portrait of Nancy Vallier, could not quite convince him that the wonderful thing had really happened. When the pursuing aunts finally overtook Colette, however, he realized that he must marry the runaway.

It is a pretty, dainty romance, just the sort of thing best suited to Miss Burke, and fortunately not ruined by any attempt to localize the setting. To remove such a plot from Pont Audemer, the Parisian studio, and Monte Carlo would have been a disaster, for it could not have occurred on this side of the Atlantic. The scene in the studio, by the way, is a delightful bit of stage setting, with very real atmosphere.

Aside from displaying her own vivacious personality, Miss Burke does some genuine acting in The Runaway. Her descent upon Maurice Delonay might easily have been a piece of overdone sentimentality, but the star played it with such seriousness that the absurdity of the situation never became tiresome. It was simply a whimsical bit of make believe. In the third act also, her assault on the portrait and her scared contrition were carried through with equal success.

Miss Burke is supported by a large and usually competent cast. C. Aubrey Smith impersonated the middle-aged lover with taste, if not with absolute conviction, in the last act. His laughing denial of his love in the third act could not have been keyed more truly. George Howell and Morton Selton were not so effective in the roles of the sculptor and prefect of police, partly because the roles were most conventional and quite unendowed with any particular individuality. Edwin Nicander succeeded beyond the ordinary in making the farcical Alcide Pingo amusing as well as bizarre. Henry Miller, Jr., aroused real sympathy for the hopeless love of Pierre Berton for Colette. It would be interesting to know what became of the youthful lover, but that is wisely left to the imagination. H. A. Cripps and Harry Barfoot played two microscopic roles.

Emily Wakeman and Isabelle West, in the conventional roles of the domineering and the submissive aunts, did all that the parts permitted. Miss Wakeman made Agnes Irondelle a really awe-inspiring creature. Jane Evans, unfortunately, has a voice that would never be tolerated in the Comedie Francaise, whence came Nancy Vallier. Alice Gale and Josephine Morse contributed two good impersonations. Miss Morse as the passe spinster played with a great deal

THE STAGE BIRTHDAY CALENDAR

JAMES O'NEILL

October 11.

ANNA LAUGHLIN, the diminutive comedienne, this season leading woman with Jefferson De Angelis in The Ladies' Lion.

LOWELL J. SHERMAN, recently with the Albee Stock, Providence, and now appearing in The Fatted Calf.

NELLIE BEAUMONT, popular in vaudeville and musical comedy, and now on tour in the support of her brother-in-law, Billy B. Van, in A Lucky Hoodoo.

FRED. KERR, English actor, who appeared here last season with Maxine Elliott in The Inferior Sex and with Billie Burke in Mrs. Dot.

MARY LESLIE MAYO, happily recalled for her performance of Hedwig Jensen in The Lottery Man.

WILLIAM BOAG, for some time past a member of David Warfield's company.

ELIZABETH NELSON, touring with Thomas W. Ross in An Everyday Man.

AMY LESLIE, dramatic critic of the Chicago *Daily News*, with a wide stage acquaintance.

WILL M. HUGH, co-author of the books of musical pieces, such as The Time, the Place and the Girl, The Girl Question, A Stubborn Cinderella, and The Goddess of Liberty.

October 12.

HELEN HALE, who since her marriage to William Hodge has not been seen behind the footlights.

MAY NAUDAIN, another charming young actress whom matrimony has removed from the stage, she now being Mrs. Charles Henry George.

EDNA LUBY, who devotes herself chiefly to impersonating stage celebrities in vaudeville.

JAMES BRADBURY, whose most recent appearance here was in A la Broadway, at the Folies Bergere.

ARTHUR BERTHELET, long Pierre in The Two Orphans with Kate Claxton, lately with Mary Mannering in A Man's Word; has successfully managed a stock company in Portsmouth, O., for several Summers.

CHARLES HERBERT, the veteran actor, who continues a great favorite with the patrons of Phillips's Lyceum Stock, Brooklyn.

H. DAVID TODD, most often with Henry B. Harris's attractions, and last on Broadway with Grace Van Studdiford in The Paradise of Mahomet.

October 13.

DELLA FOX, whose popularity in vaudeville is as great as it used to be in light opera.

MRS. LANGTRY, late in The Sins of Society, at London Drury Lane, and now presenting a sketch in the music halls.

LOUISE CLOSSER, who has not appeared since early last season, when she originated the fairy Beryiune in The Blue Bird.

ALGERNON BOYESEN, author of Madame Nazimova's new play, The Other Mary.

ISABEL RICHARDS, in her second season in Excuse Me.

LIDA MCMILLAN, long seen in The Third Degree.

HARRIET WORTHINGTON, who has been playing in Seven Days.

SAMUEL F. NIXON, of the well-known theatrical firm of Nixon and Zimmerman, and an important figure in the Theatrical Syndicate.

October 14.

JAMES O'NEILL, who, pending his finding a suitable starring vehicle, will this season devote his talents to vaudeville.

CARRIE E. PERKINS, for many years a prominent figure in musical comedy, now playing Mrs. Leffingwell in The Fascinating Widow.

KENDALL FELLOWES, formerly well-known in Pacific Coast theatricals, and now appearing in vaudeville in the Lasky sketch, At the Country Club.

T. W. RAWSON, for some time a member of Sir Charles Wyndham's company, appearing here with that star the season of 1904-05.

October 15.

HELEN WARE, last season seen in The Deserters and The Woman, in which latter she originated the role of the telephone girl, and now starring in The Price, by George Broadhurst.

EDWARD HAAS ROBBINS, for three years with Frances Starr in The Easiest Way and now appearing at Joe Weber's Theatre in A Man of Honor.

AMELIA SUMMERVILLE, who will never be forgotten for her work in Adonis, and who nowadays finds an outlet for her talents on the vaudeville stage.

CHARLES MACKEY, lately in stock in Cincinnati, Pittsburgh and Montreal, and now at the head of one of the touring The Gamblers companies.

HARRIET BURT, delightful in The Time, the Place and the Girl and Algeria, but for some time now in vaudeville.

PAUL DECKER, in his fifth season in the support of May Robson, playing one of the leading roles in Three Lights.

INA GOLDSMITH, for some time a member of E. H. Sothern's company, but more recently seen under Charles Frohman's direction.

HELEN WARE

October 16.

ISABEL O'MADIGAN, formerly a member of the Murray Hill Stock, later seen for some time in The Girl from Rector's, and now playing in the second company of The Girl in the Taxi.

DORE DAVIDSON, acting as stage-manager for The Blue Bird as well as playing three distinctly different parts, Daddy Tyl, Gaffer Tyl and Time.

DORA DE FILLIPPE, happily remembered in A Princess of Kensington, and who has recently been playing the title-role in Madame Butterfly, in both the Savage and Aborn productions.

MABEL LOVE, who appeared here years ago in His Excellency, and who now tours the British provinces.

October 17.

JEWEL POWER, who has appeared with such stars as Kelcey and Shannon, Wilton Lackaye, and Grace George, then in the star-cast of Diplomacy, and most recently with the Poli Stock.

WRIGHT HUNTINGTON, this past Summer in stock in Indianapolis, and now appearing on tour in The Gamblers.

MARION BALLOU, who played two parts on Broadway last season, Lady Henry Fairfax in Diplomacy and Ada Houston in Dr. De Luxe.

ALFRED HUDSON, character actor, for many years in Sol Smith Russell's company, and who generally appears nowadays under the management of either Charles Frohman or David Belasco.

GERTRUDE SWIGGETT, who was last seen on Broadway with Margaret Anglin in The Awakening of Helena Richie.

STANLEY DREWETT, who has appeared here with Ben Greet, the Castle Square Stock, Boston, and in the original production of Sweet Kitty Bellairs.

ISABEL JAY, than whom London has no better known light opera prima donna, and who recently married Frank Curzon, the manager, and announced her retirement from the stage.

JOHNSON BRISCOE.

of vinegar—a fitting quality. Aline McDermott did the most convincing work in the support; for every instant of her brief appearance she was the volatile Italian model to the life. The remainder were small parts that count only as background; they did not jar.

The Runaway is not a comedy to be calmly analyzed, if its charm is not to be dissipated. On consideration, one must agree with Uncle Sim, who frowned upon the marriage between a man of forty-nine and a girl of eighteen. Before the pleasing time, sketched by Colette, when Maurice will be a hundred and she a little old lady of seventy, there must intervene the period when he will be an old man of seventy and she still remains a woman of forty. But mathematics are disheartening when applied to The Runaway.

COMMONWEALTH SYMPHONY.

The Commonwealth Symphony gave its second concert in the Armory at Twenty-sixth Street and Lexington Avenue on Oct. 8. Ross Jungnickel conducted. Orchestral numbers included the prelude to Phedre by Massenet, Zorahayda by J. S. Svendsen, Leo Preludes by Liszt, Variations from the D Minor Quartet by Schubert, Kol Nidrei by Max Bruch, and Wotan's Farewell and the Magic Fire Scene by Wagner. Gertrude Gugler sang "My Heart at thy Sweet Voice" from Samson et Dalila, and Frederick Hastings sang Beethoven's "Adelaide."

LAUDER DELAYED.

A huge audience at the Manhattan Opera House waited until after midnight Monday night to greet Harry Lauder. His steamship, the *Saxonia*, was delayed at Quarantine. He was hurried to the Battery late in the evening and conveyed to the theatre in an automobile that exceeded the speed limit. The audience was informed of the delay, but persisted in waiting, and the management commandeered every vaudeville "act" that could be reached to bridge the long interval. Lauder was greeted with the usual enthusiasm.

MRS. FISKE IN THE NEW MARRIAGE.

Mrs. Fiske will begin her season in Langdon Mitchell's comedy, The New Marriage, at Syracuse, on Oct. 19. The play is described as a satire upon contemporaneous life in New York, among members of the fashionable set. After the opening engagement in Syracuse, and a week in Pittsburg, Mrs. Fiske will go to Chicago for a season of eight weeks, before presenting the play in New York.

MACBETH AT SMITH COLLEGE.

The class of 1912, Smith College, has chosen Macbeth for its Commencement play next June. The choice is of especial interest, as the college usually keeps to the Shakespearian comedies, nearly all of which have been repeated since the initial play in 1895. The exceptions have been a production of Romeo and Juliet and of Hamlet.

THUMBS DOWN ON PRESS AGENTS.

There has been a general attack made on press agents and publicity agents in Oregon, by the State Editorial Association. At a recent convention of that body held in Portland, resolutions were adopted to the effect that free-space seekers in that State shall hereafter accompany their contributions by a check, to pay for the advertising.

DROWNED IN THE DELAWARE.

Harry N. Karr, of Brooklyn, was drowned by the capsizing of a row boat on the Delaware River at Easton, Pa., Sunday afternoon, and Minnie Barron, Zoe Valenzo, and John McDonough were rescued with difficulty. The party was composed of members of the Aborn Opera company.

MARY GARDEN BACK.

Mary Garden reached New York on Monday on the *George Washington*. She does not think London is musical enough to support Oscar Hammerstein. She says she has a protegee, Blanche Slocum, of Chicago, who will become one of the greatest of dramatic sopranos.

AN INJUNCTION RAISED.

The injunction restraining Lydia Lopoukowa and Alexander Volinine, Russian dancers, from appearing under any other management than that of Comstock and Gest was dissolved yesterday, the Russian Amusement Company paying those managers $30,000.

BEULAH BINFORD APPEARS.

Beulah Binford is appearing in a short sketch called "Grandma," at the Garden Theatre. She "plays" the part of a maid.

FREIE VOLKS BUEHNE OPENS SEASON.

The German Freie Volks Buehne (People's Free Theatre) gave its first performance of the season at the Thalia Theatre on Sunday evening, Oct. 1, when Ibsen's John Gabriel Borkman was produced. Despite a heavy rain a good audience attended and the outlook is encouraging for the new season, which is the fifth the society has undertaken. The performance was excellent.

The cast was as follows: Borkman, Gustav Olmar; Mrs. Borkman, Elizabeth Arians; Ella Rentheim, Bertha Walden; Erhart Borkman, A. W. Neuendorff; Fanny Wilton, Fritzi Loeber; Wilhelm Foldal, C. S. Ackermann; Frida Foldal, Erna Keler; Borkman's maid, Elvira Avon.

Director Josef Stein announced between the acts that arrangements were being made whereby future performances could be given in a permanent and more suitable theatre, and it is understood that this may be the Berkeley, and in this case two performances a month may be given, instead of one as heretofore.

OPENING OF HICHENS'S PLAY.

Liebler and Company have announced Oct. 21 as the date of the opening of The Garden of Allah at the Century Theatre. The first performance of the Hichens drama will be a Saturday matinee. For two years Liebler and Company have been working towards a production of The Garden of Allah. Last Summer, George C. Tyler, managing director; Hugh Ford, who does the staging, and Edward Morange the scenic expert, met Mr. Hichens at Biskra, Algeria, and went over the ground covered by the play.

Liebler and Company feel that in consideration of the labor of this length and extent, more time should be allowed the reviewers than is ordinarily possible, between the fall of the final curtain and the hour a newspaper goes to press, and so it has been decided to open with a matinee performance, to be followed by another in the evening.

It has been determined to throw both box offices of the Century Theatre open to the public at nine o'clock on the morning of Tuesday, Oct. 17. In the desire to do all that is possible to keep seats out of the hands of speculators, the number of tickets sold to any one person will be limited to four.

FOLLOWING THE PIRATES.

Ligon Johnson, attorney for the National Association of Theatrical Producing Managers, handed to the United States District Attorney at Los Angeles, Cal., last week Thursday, evidence which he gathered against Edward Redmond, proprietor of the Redmond Stock company, the managers of the San Bernardino Stock company and the Fresno Stock company, charging them with having violated the Federal copyright statues in producing The Lion and the Mouse without license or authority. This evidence will be presented to the Federal grand jury, now in session in Los Angeles. The indictment of the accused managers is expected. Attorney Johnson has gone to San Francisco, where it is expected he will ask the United States District Attorney to prosecute several other piratical repertoire managers.

FOLIES BERGERE TO BE THE FULTON.

Henry B. Harris announces the name of the remodeled Folies Bergere as the Fulton. Mechanics have begun work on the interior of the house, and the tables, chairs, wine coolers and the other paraphernalia of the restaurant are being taken away, and a new inclined floor is being laid. The Fulton will be ready for occupancy on Oct. 30, when Robert Edeson will open in Gelett Burgess's farce, The Cave Man. The supporting company includes Grace Elliston, Beatrice Noyes, Ethel Martin, Clifford Leigh, Florine Arnold, Eleanor Stuart, Robert Mackay, W. H. Burton, John Prescott, Beatrice Bertrand, John Dewey, William Wray, Thomas Dunn, James Nolan and Walter Renfort.

FAIRBANKS LEAVES BRADY.

At the request of Douglas Fairbanks, the contract between himself and William A. Brady, which still had a year and a half to run, has been canceled. Mr. Fairbanks will leave the cast of A Gentleman of Leisure at the Globe Theatre on Saturday night. According to Mr. Fairbanks and Mr. Brady, the parting of the actor and the manager is to be made with friendliness on both sides, after seven years of pleasant business relationship. On the following day, contracts were closed whereby Mr. Fairbanks will star for a term of years under the management of Cohan and Harris.

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MAETERLINCK ALIAS HAROUN AL RASCHID

Maurice Maeterlinck, the Belgian author, sometimes amuses himself, it is said, by emulating the late Haroun al Raschid. Disguised variously, according to his whim, he wanders around the Parisian equivalent of the Bagdad bazaars, secure from recognition. He is going to put this accomplishment to a test when he comes to America in December to witness his wife's performance of Pelleas et Melisande. From the time he leaves France until he returns, M. Maeterlinck will preserve the strictest incognito, especially including the American newspaper reporters, whose reputation for persistency fills him with modest dread. If he succeeds in this task he wins a wager of $400 from Henry Russell, manager of the Boston Opera House, who evidently reposes great confidence in the shrewdness of Boston and New York journalists. Georgette Leblanc, otherwise Madame Maeterlinck, sails on the *Olympic* on Dec. 20.

MARY ANDERSON SAILS.

Mrs. De Navarro, (Mary Anderson,) collaborator of Robert Hichens in the dramatized version of the latter's novel, "The Garden of Allah," to be produced at the Century Theatre, sailed from Liverpool on the *Baltic* last Thursday to attend the premiere. She is accompanied by her husband.

TRANS-ATLANTIC TRAVELERS

Sidney Valentine and Allan Quartermaine have arrived from London, to appear in A Butterfly on the Wheel, in which Charles Frohman is to star Marie Dore.

Herr Jan Kubelik, the Bohemian violinist, who holds the record for having attracted the largest audience ever assembled in the Hippodrome, arrived here Oct. 3 from Bremen, on the *Kronprinz Wilhelm*. He will make $100,000 on his concert tour of 100 performances, brought a $75,000 Stradivarius with him, and has increased the insurance on his fingers to $235,000.

Geraldine Farrar and Antonio Scotti were the grand opera representatives to come on the *Kronprinz Wilhelm*.

Preston Gibson, author of Drifting, nephew of Chief Justice White of the United States Supreme Court, and president of the Playhouse, Washington's most exclusive social and dramatic club, returned to the capital last week from Europe.

Lyle D. Andrews sailed on the *Mauretania* last week for London, where he is to become the Treasurer of Oscar Hammerstein's new London Opera House.

Forbes Robertson, Edward Knoblauch, Stanislaus Stange, and Arnold Bennett sailed on the *Lusitania* from Liverpool last Saturday.

GOSSIP OF THE TOWN.

Millicent Evans (Mrs. E. J. Carpenter), the proud mother of a six weeks' old heir to the Carpenter millions, is recuperating at their New York apartment.

A change has just been made in the repertoire of the Drama Players, Donald Robertson's organization. Instead of presenting Molière's Le Bourgeois Gentilhomme, the company will give the same author's comedy, Les Femmes Savantes. Three plays are now being rehearsed, and the opening date will soon be announced.

William Mailly is again acting as the dramatic representative of the *Twentieth Century Magazine* in New York this season and is also doing special reviewing for the New York *Call*, a department of criticism and comment being a feature of the Sunday issue of that paper.

Many priests and sisters of the Catholic faith attended the Cathrine Countiss performances of The White Sister in Philadelphia and Washington. This explodes a common belief that nuns never visit the theatre.

An Eighteenth Century Lodge, a Masonic play, was presented behind tyled doors at the Shrine Temple in Des Moines, Iowa, on Sept. 29 and 30. The scene of the play was the famous Old Thatched House tavern, known to all Londoners a century ago. Members of the local Shriners acted the play, and only Masons were permitted to witness the performance.

Martin Beck has signed contracts with Richard Harding Davis, calling for the presentation over the Orpheum circuit of a one-act play called Blackmail.

Otis Skinner sailed Saturday for London, where he will secure his costumes and the scenic designs for the Klaw and Erlanger-Harrison Grey Fiske production of Kismet. For this purpose Mr. Skinner is to remain in London only four days.

Virginia Drew Trescott, in private life Mrs. Melbourne MacDowell, was removed on Oct. 6 to the Bayside Infirmary, Bayside, L. I., suffering from a nervous collapse due to over work and mental strain.

AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—The Academy stock company presented Sardou's La Tosca last week to good houses. Among those deserving special mention for effective work were Theodore Friebus, John T. Dwyer, Julian Noa, William H. Evarts, Angela McCaull, Priscilla Knowles, and Kate Blancke. The complete cast: Mario Cavaradossi, Theodore Friebus; Le Baron Scarpia, John T. Dwyer; Cesare Angelotti, Julian Noa; Schlarone, Edmund Soraghan; Spoletta, Frank De Camp; Eusebe, William H. Evarts; Paisiello, Jack Bennett; Trevillac, John Davies; Marquis Attivanti, Harry Huguenot; Roberti, Frederick Johnson; Gemerino, Angela McCaull; Sergeant, J. E. Kellar; Floria Tosca, Priscilla Knowles; Queen Marie Caroline, Kate Blancke; Princess Oclonia, Florence Short. This week: In Darkest Russia.

ASTOR.—What the Doctor Ordered closed after its third week. Monday night The Arab was transferred from the Lyceum to the Astor, and Henry B. Harris is now starring Edgar Selwyn in that play.

BELASCO.—After ten months of crowded houses last year and nearly two months of equally good business during its return engagement, the present season, The Concert entered upon its final week at the Belasco Theatre Monday night. Next week Mr. Belasco will present this comedy at the Blackstone Theatre, Chicago, where it is booked for a long engagement. Following the exit of The Concert Mr. Belasco will produce The Return of Peter Grimm with David Warfield in the title role on Tuesday evening, Oct. 17. The company supporting Mr. Warfield consists of John Sainpolis, Thomas Meighan, Joseph Brennan, William Boag, John F. Webber, Percy Helton, Janet Dunbar, Marie Bates, Marie Reichardt, and Tony Bevan.

COMEDY.—Speed closed Saturday after thirty-three performances. Last night the Shuberts and William A Brady presented the first all-Scotch company of players ever seen in New York, in the Scotch comedy hit, Bunty Pulls the Strings, at William Collier's Comedy Theatre, where the production is booked for an indefinite engagement. Molly Pearson, who appeared with Forbes-Robertson as the "slavey" in The Passing of the Third Floor Back, during the historic engagement of that play at Maxine Elliott's Theatre, is seen as "Bunty." The other players are Jean Cadell, Amy Singleton, Margaret Nybloe, Marjory Davidson, Edmund Beresford, Campbell Gullan, Sanderson Moffat, George Ingleton, and Will Jaxome.

DALY'S.—Next I is scheduled to close Oct. 14. Next Monday Liebler and company present Madame Simone in The Thief. The cast includes Edwin Arden, Albert Gran, Sydney Ainsworth, Charles Francis, and Grace Halsey Mills.

GAIETY.—Excuse Me continues its run, as The Million has been taken off the boards, temporarily, for repairs.

GARRICK.—George Beban opens to-night in The Sign of the Rose, under the management of Klaw and Erlanger. The cast includes Edna May Hamel, George Probert, Marie Pavey, James A. Marcus, Edith McBride, Estha Banks, Ralph Ash, and Mary Johnstone.

GLOBE.—The final week of Douglas Fairbanks at the Globe Theatre in A Gentleman of Leisure began on Monday evening. Marguerite Sylva will open at this theatre on Oct. 16 instead of Oct. 30 as originally announced.

GRAND OPERA HOUSE.—The original Folies Bergere company came to Cohan and Harris's Grand Opera House Monday evening for a week. The company includes: Otis Harlan, Laura Guerite, Laddie Cliff, Kathleen Clifford, Ada Lewis, Bessie Clifford, Elisabeth Goodall, Myles McCarthy, Vlasta Novotna, Lina Borghine, Emilie Lea, William C. Gordon, and Harry L. Grimth. There will be a special Columbus Day matinee on Thursday afternoon, Oct. 12.

HERALD SQUARE.—Fritzi Scheff will open in The Duchess, under the management of the Shuberts, Oct. 16. The comic opera is by Victor Herbert. The company includes George Anderson, Joseph Myron, John E. Hazzard, George Graham, Madison Smith, David Linsay, Robert Milliken, George Harlin, May Boley, and Lillian Spencer. Matinees will be given on Saturdays only.

IRVING PLACE.—Henry Bender, the Berlin star, will offer a second bill of his repertoire at the Irving Place Theatre to-night, a musical farce entitled Die Logenbrueder (Lodge Brothers). His engagement, limited to two weeks, will terminate on Saturday night and will be followed next Monday by the Vienna Operatic company, who will present The Bat and Vienna Blood during the first week of their stay.

MANHATTAN OPERA HOUSE.—In The Chocolate Soldier last week Lillian Poll sang the part of the willful Nadina, alternating with Vivian Weason. Others in the cast were Charles Purcell, Henry Coote, Ilon Bergere, George J. O'Donnell, Lotta Gale and Emma Loomis. Harry Lauder opened Monday night for the week. This is advertised as his only appearance in the city.

METROPOLIS.—The Lion and the Mouse was presented by the Cecil Spooner Stock Company last week. Rowden Hall and Howard Lang were particularly strong in the roles of the millionaire and the son, while Cecil Spooner gave a dramatic performance of the heroine. The support was very commendable. The cast: Jefferson Ryder, Rowden Hall; Rev. Pontifex Deetle, Hal Clarendon; John Burkett Ryder, Howard Lang; Hon. Fitzroy Bagley, Philip Leigh; Ex-Judge Stott, James Flanagan; Judge Rossmore, Richard Purdon; Senator Roberts, L. J. Fuller; Expressman, Michael Tully; Expressman's Helper, James More; Jorkins, Harry Fisher, Mrs. Rossmore, Mary Gibbs Spooner; Mrs. John Burkett Ryder, Gertrude Maitland; Kate Roberts, Ricca Scott; Eudoxia, Retta Villers; Miss Nesbitt, Violet Holliday; maid, Loretta King; Jane Deetle, Marie Kavanough, and Shirley Rossmore, Cecil Spooner. This week Miss Spooner is presenting Clyde Fitch's Barbara Frietchie.

PROSPECT.—The Paul McAllister Stock Company appeared last week in Leah Kleschna. The Virginian is being played this week, and Via Wireless is underlined for the next bill.

WEST END.—John Mason, opening in As a Man Thinks at the West End, had one of the biggest houses seen at that theatre this season and the enthusiastic reception accorded the entire cast showed that the production was well appreciated. John Mason, John Flood, and Vincent Serrano gave fine performances in their respective roles, while Chrystal Herne, Charlotte Ives, and Eleanor Moretti left nothing to be desired in their excellent acting. George Gaston as Judge Hoover was also good. This week, Holbrook Blinn in The Boss.

GRACE LA RUE IN BETSY.

The first of several productions to be made by Byron Chandler this season will be the musical novelty, Betsy, a comedy-operetta written by H. Kellett Chambers, in which Mr. Chandler will star his wife, Grace La Rue. The tour will open at Atlantic City, Oct. 25. Betsy will have twelve in the cast, but no chorus, and all but two of the musical numbers are ensembles. The music, which was written by Alexander Johnstone, is said to have the charm and melody of the Viennese type, while the lyrics are the work of Will B. Johnstone.

Miss La Rue's role is that of a young and dashing widow, whose spirit of fun does not prevent her from marrying one man to gain another, in order to upset the conditions of her late husband's will. The complications that ensue give Miss La Rue's ability as a comedienne, as well as a singer and dancer, remarkable scope.

That great care has been exercised in selecting the singing cast, the following names will indicate: Cecil Jarvis Ryan, John Willard, George W. Callahan, W. L. Romaine, Donald Buchanan, Alfred Deery, Juliette Lange, Lavina Shannon, Myrtle Jersey, and Lucie Carter. Edward Elsner has been engaged as stage director for Mr. Chandler's attractions, which will be under the general management of Jed F. Shaw, formerly treasurer of the New Theatre.

THE LADY KILLER

Gerald Griffen was seen in a new act written by Owen Seaman Town on Oct. 4 at the Savoy Theatre. It was entitled The Lady Killer, and treats of an episode in the life of a business man, Mr. Hutchinson, no longer young but still firmly convinced of his taking ways with the other sex. A young woman, Tekla van Siddons, is ambitious to go abroad to study for opera, and to get the necessary money needs backing for a concert she contemplates giving at the Waldorf. Hutchinson, deeply impressed by her beauty and the erroneous idea that she is an heiress, loans her $2,500, which she has a broker invest. The money is doubled, and so she has no need of the original loan, which she returns. The old gentleman claims a kiss as a reward, and, submitting to her conditions, blindfolded, he embraces what he later discovers to be a servant. He drops in a faint, and the victorious Miss van Siddons breaks into laughter. The act was well received and Mr. Griffen and his company of three acted the piece with spirit.

THE NEW CHILD LABOR LAW.

The State Department of Labor at Albany has received many inquiries from factory and mill owners as to whether the Jackson bill prohibiting minors from working more than nine hours a day had become a law. The bill passed the Assembly, but failed in the Senate. An amendment made to the labor law this year, and which went into effect on Oct. 1, includes theatres and amusement places, barber shops and shoe polishing stands as places in which the employment of children under sixteen for more than fifty-four hours in any one week is prohibited. This law does not apply to stage performers in theatres.

OPERA STARS LITERARY

Emmy Destinn has completed the libretto of an opera in her spare moments, and is now looking for a composer to set it to music. She wrote it this Summer at her home in Prague. She has also translated Herman Bahr's novel, "Theatre," into Bohemian, and is at work on a comedy version of Faust. She has also finished a book of verse founded on Bohemian folk songs.

Report says that Alice Nielson has written a novel called "Sonata Appassionata," which is described as the life of an adventuress.

SUIT FOR LOST OPERA.

Alleged failure by the Metropolitan Opera Company to return to Albert Mildenberg, composer and pianist, the complete manuscript of an operatic work entered by him in the $10,000 contest for the best opera by an American, has resulted in a suit for $50,000 damages for breach of contract against the Metropolitan.

SUIT FOR $15,000.

Leavitt James, an actor who has appeared in Sergeant Brue and The Fair Co-ed, has brought suit against the Pennsylvania Railroad for injuries he received last February at Manhattan Transfer.

VOLININE AND LOPOUKOWA ENJOINED.

Alexander Volinine and Lydia Lopoukowa were served with papers in an application for injunction, issued by Judge Ward in the United States Circuit Court, at the Metropolitan Opera House as they were about to begin rehearsals with the Rabinoff-Mordkin Company last Tuesday. The temporary injunction granted by Judge Ward restrains Volinine and Lopoukowa from rehearsing or appearing under any other management than that of Comstock and Sondgest.

CONCERNING THE REIS CIRCUIT.

In THE MIRROR on Sept. 27, Klaw and Erlanger were reported to have acquired the Reis circuit of theatres. The statement should have explained more explicitly that it applies simply to booking Klaw and Erlanger attractions over the Reis circuit, but not to any rearrangement of proprietary interest. The K. and E. plays will appear in the Reis theatres in addition to other productions otherwise booked for the circuit.

A MARATHON WALTZ.

The cast of The Kiss Waltz has issued a challenge to the members of The Never-Homes and the Winter Garden company to outwaltz them on Thursday, Oct. 17. The scene of the combat will be the stage of the Casino Theatre, and the spurs are a trophy and a box for The Kiss Waltz for the non-professionals who have also been challenged. Eva Davenport will be official referee, umpire and time-keeper.

UNITED BOOKING OFFICES SUED.

Andy Amann and Francis Hartley, vaudeville actors, have started suit against the United Booking Offices for $30,000 damages. They allege the defendant is a monopoly in restraint of trade and that it controls 90 per cent. of the vaudeville booking business in the United States and Canada. The actors also complain that the company will not hire an actor who has worked for a competitor.

CONEY COASTER SUED FOR FATALITY.

Suit has been filed for $30,000 against the owners of the Giant Safety Coaster at Coney Island by George W. Provost, husband of Alice Provost, who was killed in the coaster disaster on Sept. 3.

STOCK IN BAYONNE

Jessie Mae Hall, supported by the Trahern Stock company, opened the Bijou Theatre, Bayonne, N. J., Oct. 6. The opening bill is The Cutest Girl in Town.

GOSSIP.

Charles Frohman has received a cable message from Leo Fall, the composer, accepting the manager's invitation to visit New York, where Mr. Fall's latest success, The Siren has added so greatly to his fame, and where his The Doll Girl will soon go into rehearsal. Mr. Fall has never visited this country.

Franz Lehar, the composer of Gypsy Love, who intended to be present at the opening performance of his new opera, has cabled that it would be impossible for him to get to New York the 16th, but will come the 30th, which was the original date set for the Sylva opening.

The Everall and Wallach Company will send Sweet Sixteen, which closed recently at Daly's, on the road, to open in Richmond Oct. 12.

The Golden Rule, Limited, Charles Dickson's play, has closed after ten performances on the road. Billy, the Sydney Drew farce, has been shelved, and other plays that have been taken off are The Girl Who Dared, Finnegan's Honeymoon and the second company in The Nest Egg.

Ray Cox, the Southern vaudeville artist, opened with Lew Fields in The Never Homes at the Broadway Theatre Thursday evening. Miss Cox was pressed into service at the last moment, having been intercepted as she was about to make a vaudeville tour that was booked until May, when she is to sail for London, there to appear at the Hippodrome and the Empire.

Anna Cleveland, formerly leading woman with Blanche Walsh in The Other Woman, is to appear in vaudeville under the direction of Valerie Bergere in a sketch called The Reckoning, the central character of which, to be impersonated by Miss Cleveland, is a wronged mother.

Professor Wager, of Oberlin College, Oberlin, O., is preparing a series of lectures on great Shakespearean characters to be delivered before the class of English at the university. His first lecture will be on Lady Macbeth, and he has taken as his theme the portrayal of this character by Agnes Elliot Scott, now leading woman with Robert Mantell and formerly leading woman with Ben Greet. Miss Scott appeared in this role before the students and faculty of the college.

Lethean Corrine Haderman, known on the stage as Christine Le Moyne, was married in Carlisle, Pa., to Jack Compton on Sept. 28. Miss Haderman's first marriage was to Samuel E. Lester, theatrical manager of New York, a year ago last August, but the marriage was proven illegal. Mr. Compton is an electrician.

Marie Dressler, under the management of Lew Fields, will resume the third season of her tour in Tillie's Nightmare at the West End Theatre Monday night, Oct. 16.

Reynolds and Donegan, roller skaters, have been added to the company at the Winter Garden.

Pending the consummation of plans made for him by Joseph M. Gaites, Victor Morley will star this season under the direction of Harry Askin in The Girl I Love.

Maitland Davies, brother of Acton Davies, the dramatic critic, opened his season Sept. 29 in Nashville, Tenn., singing the leading tenor role in Joe Weber's production of Alma, Where Do You Live?

The Garden Theatre reopened Saturday with pictures and vaudeville.

Georgia Drew Mendum has been granted a divorce from her husband, George Parsons, in Chicago.

Anna Held will open her season at the Forrest Theatre, Philadelphia, on Oct. 16.

Augustus Thomas, William Gillette and Haddon Chambers sat together in one of the stage boxes of William A. Brady's Playhouse one night last week through the performance of George Broadhurst's Bought and Paid For, applauding a number of the leading incidents with a cordiality indicating a spirit of complete amity among dramatists, foreign and native.

M. B. Leavitt's book, "Fifty Years in Theatrical Management," is now on the press. It will be a formidable volume of 750 pages, with nearly 500 portraits.

Hugo Felix, the young French composer, who composed the score for the European production of Otto Hauerbach's musical comedy Madame Sherry, arrived in this country last Friday on the *Cedric*, to collaborate with Mr. Hauerbach on a new musical piece. The new production will be staged some time in November.

CURRENT AMUSEMENTS.

Week ending Oct. 14.

ACADEMY OF MUSIC—Stock co. in Darkest Russia—12 times.
ALHAMBRA—Vaudeville.
ASTOR—Edgar Selwyn in The Arab—21 times, plus 1st week—1 to 8 times.
BELASCO—The Concert—275 times, plus 29 to 36 times.
BIJOU—Closed Sept. 30.
BROADWAY—The Never Homes—2d week—5 to 12 times.
BRONX—Vaudeville.
CASINO—The Kiss Waltz—4th week—25 to 33 times.
CENTURY—Closed Sept. 30.
COLONIAL—Vaudeville.
COLUMBIA—Dreamland Burlesquers.
COMEDY—Commencing Oct. 10—Bunty Pulls the String—7 times.
CRITERION—Passers-By—5th week—29 to 37 times.
DALY'S—Closed Oct. 7.
EMPIRE—John Drew in A Single Man—6th week—40 to 48 times.
FAMILY—Stock co. in St. Elmo.
FOLIES BERGERE—Closed Sept. 30.
GAIETY—Excuse Me—161 times, plus 66 to 74 times.
GARRICK—Commencing Oct. 11—George Beban in The Sign of the Rose—6 times.
GEORGE M. COHAN'S—George M. Cohan in The Little Millionaire—3d week—17 to 24 times.
GLOBE—Douglas Fairbanks in A Gentleman of Leisure—23 times—5th week—30 to 38 times.
GRAND OPERA HOUSE—Folies Bergere co.
HARRIS—Rose Stahl in Maggie Pepper—7th week—46 to 53 times.
HERALD SQUARE—Kinemacolor Pictures.
HIPPODROME—Around the World—6th week.
HUDSON—Frank McIntyre in Snobs—6th week—41 to 48 times.
HURTIG AND SEAMON'S—Ginger Girls.
IRVING PLACE—Henry Bender in Der Doppelmensch—2d week—10 to 12 times; Die Logenbrueder—4 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Donald Brian in The Siren—7th week—44 to 51 times.
LIBERTY—Julian Eltinge in The Fascinating Widow—5th week—33 to 41 times.
LYCEUM—Billie Burke in The Runaway—1st week—1 to 8 times.
LYRIC—Henry Kolker in The Great Name—2d week—6 to 13 times.
MANHATTAN OPERA HOUSE—Harry Lauder and Vaudeville.
MAXINE ELLIOTT'S—Gertrude Elliott in Rebellion—2d week—8 to 16 times.
METROPOLIS—Cecil Spooner Stock co. in Barbara Frietchie.
MINER'S BOWERY—Big Review Burlesquers.
MINER'S BRONX—Miss New York, Jr.
MINER'S EIGHTH AVENUE—Sam Devere.
MURRAY HILL—Big Gaiety Burlesquers.
NEW AMSTERDAM—The Pink Lady—31st week—243 to 250 times.
OLYMPIC—The Passing Show Burlesque.
PLAYHOUSE—Bought and Paid For—3d week—16 to 24 times.
PROSPECT—Stock co. in The Virginian—10 times.
REPUBLIC—The Woman—4th week—24 to 32 times.
THIRTY-NINTH STREET—Margaret Anglin in Green Stockings—2d week—9 to 17 times.
VICTORIA—Vaudeville.
WALLACK'S—George Arliss in Disraeli—4th week—25 to 33 times.
WEBER'S—Edmund Breese in A Man of Honor—5th week—29 to 37 times.
WEST END—Holbrook Blinn in The Boss—83 times, plus 9 times.
WINTER GARDEN—Gaby Deslys and Musical Revue—3d week

NEW ENTERPRISES.

Six New Companies File Articles of Incorporation with Secretary of State at Albany.

Introduce Me Company, New York city. To deal in property pertaining to the theatrical business and produce and exploit plays and musical productions; Capital, $1,000, directors: John F. Sullivan, Della Clarke Sullivan, 1441 Broadway. Mayer C. Goldman, 5 Beekman Street, New York city.

Holbrook Blinn Company, New York city. To own, produce and license others to present theatrical plays and musical productions; Capital, $2,000, directors: George C. Dougherty, 290 Eldert Street, Brooklyn. Leander Richardson, 1380 Broadway. Madeline Healy, 602 West Forty-seventh Street, New York city.

Arthur J. Horwits, Incorporated, New York city. To engage in the business of theatrical proprietors and managers; Capital, $2,000, directors: Myer S. Epstein, American Music Hall Building. Arthur J. Horwits, Grace Horwits, New York city.

Bronx Variety Company, New York city. To own and operate moving picture, vaudeville and other entertainments; Capital, $2,000, directors: Harry F. Hartel, Jacob Ausbacher, William H. Nollman, New York city.

Island City Amusement Company, New York city. To own and lease theatres and present stage attractions of all kinds; Capital, $10,000, directors: Frederick Stickwel, Charles H. McCarn, Adam Raabe, Statia McCarn, New York city.

The William Fox Vaudeville Company of New York city, has certified to the Secretary of State, that its capital stock has been increased from $5,000 to $100,000.

SAN FRANCISCO.

The Country Boy Drew Good Houses—H. B. Warner and Company Well Received.

The Country Boy, at the Columbia, has done nicely during its engagement, which ended 8 after which will be seen The Commuters, commencing 9.

La Tosca, at the Alcazar, 2 drew forth the usual big first night audience, Nance O'Neil being still retained as the star. Her next offering will be Elizabeth 9.

At the Cort, H. B. Warner is winning praise in his portrayal of Alias Jimmy Valentine. The original New York co. is here with him. The next offering will be Gertrude Hoffmann 16 in La Saison des Ballets Russes. Owing to the increased orchestra the first three rows of the lower floor will be removed. This play will not go to Oakland.

Dante's Inferno is still being thrown on the canvas at the Savoy with matinees daily.

The Orpheum offers Six American Dancers, the Avon Comedy Four, World and Kingston Polo Team, Harry Breen, Conlin, Steel and Carr, 7 Reiffords and Sam Mann and players, the hit of the bill.

The Empress has the Seven Colonials, Klutings Animals, Four Solls Bros., Willard Hutchinson and co., Harry Mayo and Byron Russell.

Sousa and his big band are drawing large houses at Dreamland Rink and his stay is for four concerts. His wife is accompanying him on his tour. He will play at our Greek Theatre and at Stanford University.

Pasquale Amato, the baritone, with Madame Longari and M. Tanara will give concerts, 8, 10, 15, and Leonard Borwick with Emma Eames and Pa Gogorza are coming.

$5,100 were given by our supervisors to allow the prominent features of our city to be thrown on canvas about this country for advertising our fair for 1915. A. T. BARNETT.

ST. LOUIS.

Praise for Members of the Fatted Calf Company—Charles Cherry Well Received.

The Fatted Calf, Oct. 1-6 at Garrick, gave excellent satisfaction. Lowell Sherman and Roland Pemberton did excellent work, as did Frank Sheridan in the part of Dr. Winter. Marjory Wood as Helen Pemberton and Anne Warrington as Mrs. Pemberton also did very commendable work. This is the only version of the Prodigal Son that does not make the son ashamed of himself and brings the father to a realizing sense of his station at the right time—before the son leaves home. Al. H. Wilson, A German Prince 7-13.

Jefferson DeAngelis in The Lady's Lion 1-6 at Olympic pleased. Other favorites in the cast are Hubert Wilke, Frank Rushworth, Anna Laughlin and Annabelle Whitford. Get Rich Quick Wallingford 7-13.

The German Theatre opened 1 with Die Millionenbrant, which was enjoyed by large audiences. Irmgard Diedrick, the co.'s new leading woman, was heartily received.

Charles Cherry at Century in The Seven Sisters 1-6 pleased. While Mr. Cherry is the star and a very competent one, the work of Jean Murdock is also very excellent, and Adelaide Wheatcroft was well liked. The Country Boy 7-13.

'Way Down East at Shubert 1-6 retains its power of attraction, and was appreciated by ever interested audiences. Catherine Carter is a sweet Anna Moore, and J. R. Armstrong, as Squire Bartlett, also pleased. Edith Wynne Matthison in The Piper 7-13.

James Crowley and William Moore in The Red Mill at American 1-6, in which Vernice Martyn did commendable work in the leading part. Mrs. Wiggs of the Cabbage Patch 7-13.

Baldwin-Melville Stock co. began a season of stock at Imperial 1-8 to large and well pleased audiences in The Christian. The play was exceptionally well produced. Robert Conness as John Storm, Henry W. Rowell as Horatio Drake, and Harry Fenwick as the villain, did excellent work. Louis Dunbar as Glory Quayle did very commendable work. Arizona 7-13.

Fugitive from Justice at Havlins 1-6 played to goodly sized and well pleased audiences. Black Patti Musical co. 7-13.

The Girls from Reno at Standard 1-6 played to goood business. Jardin De Paris Girls 7-13.

Midnight Maidens at Gayety 1-6 was well received by good business. The Big Banner Show 7-13. VIVIAN S. WATKINS.

SPRINGFIELD.

Two Attractions at the Court Square—Charles Carver Popular Here.

The Court Square had two productions last week. Charles Dickson's new comedy melodrama, The Golden Rule, Ltd., coming 2, 3. Mr. Dickson's work was a delight, and the co. was fairly good, but the play lacks. The Newlyweds and Their Baby came 5, and again there was one specially entertaining feature. Earl Knapp, the midget comedian, who played the baby and Major Knott Much. Some of the songs were fetching. A busy week opens 8 with Rainey's Arctic pictures Sunday. Yiddish Players 9. Russian Dancers 10. Helen Ware in The Price 11, 12. Madame Sherry 13, 14. The Aborn Opera co. in The Bohemian Girl comes 16-18. The Beauty Spot 19.

The revival of The Two Orphans by the Poli Stock co. 2-7 was a notable production. As Madame Frochard, it fell to Julia Varney to make the most striking characterization of the play. Claudia Lucas as Henriette and Helen McKellar as Louise, were very effective, while Rogers Barker as the Chevalier, Philip Quin as Pierre, and George D. McQuarrie as Jacques, made good their parts. Mr. Smooth, Willie Collier's former comedy success, follows.

The Taxi Girls at the Gilmore 2-4 and a really notable play. The Man Between, with Charles Carver, Herschel Mayall, and Edna Ellesmere, in the leading roles, and acted with spirit and ability. Mr. Carver is a favorite here from his former long connection with local stock.

EDWIN DWIGHT.

JERSEY CITY.

Girl in the Taxi a Winner—Temporary Trouble at the Orpheum.

The Girl in the Taxi came to the Majestic 2-7 to fine patronage, and the play and co. gave excellent satisfaction. The production is a most complete one and the co. is fine. Richard J. Jose in Silver Threads Among the Gold 9-14. Fiske O'Hara 16-21.

The Orpheum Theatre was to have had Paid in Full by the Louis Leon Hall Stock co. 9-14, but after the house had been opened for the matinee 2, and just before the overture, Mr. Hall dismissed the audience. A personal matter between Charles E. Blaney, who is lessee of the house, and Louis Leon Hall, who with his stock co. is the attraction, is said to be the cause of the trouble. It is expected that the difficulty will be patched up and the house again continued with the stock.

The Broadway Gaiety Girls were at the Bon Ton Theatre 2-7 to fine business. Brown and Bragg are the comedians and a fair entertainment is given. Cherry Blossoms 9-14.

Ed. Boyer, formerly business-manager with Cathrine Countiss in The White Sister, closed with that co. Sept. 30. He has signed to go with one of Vaughan Glaser's attractions.

Joan Grieves has quit the Follies of the Day Burlesque co. and is now like Micawber.

WALTER C. SMITH.

HOBOKEN.

Vale Stock Company Doing Well—Henry Hall to Strengthen the Organization.

The Vale Stock co. presented Alias Jimmy Valentine 2-7 at the Gayety, with Harry Hilliard specially engaged for the role of Jimmy, who made a fine impression. Louise Vale was a charming Rose Lane. Paul Harvey was very clever as the Lieutenant-Governor. Bernard McOwen scored as the detective. Walter Nealand, Kenneth Davenport, Leslie King, Betsy Bacon, Merle Stanton, George Morgan, Charles Gay, Harry Hauser, James Linhart, J. Burroughs, R. A. Sadler, and Ralph Norman were all well cast and pleased. The work of Master Thomas Vorden and Florence Conrad was particularly pleasing. Divorcons 9-14.

The Ginger Girls 2-7 at the Empire drew big business. Ed. Lee Wrother and James Lee Bean shared the honors.

Henry Hall, lately with the Percy Haswell Stock co. of Toronto, joined the Vale Stock co. 9.

Elizabeth Rathburn closed with the Vale co. after seventy weeks in stock in this city.

DALLAS.

Season Opens in Good Circumstances—Prospects Bright—Violet Seaton Pleased.

Following a preliminary season of intermittent offerings, the regular Opera House season opened with a pleasing presentation of The Girl in the Train 8-7, featuring William Kolb, well supported by Violet Seaton. Well-filled houses were in evidence, despite continued warm weather. Polly of the Circus 9-13. Dixie Minstrels 14. Nat Goodwin in The Captain 19, 20. Lew Dockstader follows.

The new season starts in good circumstances, and with bright prospects from all points of view. L. LEE PANDRES.

BENTON IN THE AIR AGAIN.

After being in the air seven and a half hours, Jay B. Benton, of the Boston *Transcript* and THE MIRROR, and William Van Sleet of Pittsfield, Mass., who started from Aero Park, Pittsfield, at midnight, Saturday night in a ballon, landed at Siloam, near Freehold, N. J., at 7.30 Sunday morning. They said it had been the most delightful aerial voyage they had ever experienced.

PROMINENT THEATRICAL PEOPLE ILL.

The baw weather of the last week caused many important stage people to discontinue their engagements temporarily. Ethel Barrymore was compelled to cancel her engagements for the week at South Bend, Ind., but was reported as recovered Saturday. Maud Fealy, leading woman with Holbrook Blinn in The Boss, was confined at the Eye and Ear Hospital in Pittsburg, suffering from mastoiditis. Frances Ring, playing with Get-Rich-Quick Wallingford in Boston, was so ill with a cold that she was unable to play. In New York, Mikail Mordkin has been recovering from an operation for appendicitis which he underwent recently. He was unable to open with the Russian Ballet in Hartford, Monday night. Robert Hitchens was absent from several rehearsals at the Century, due to a cold contracted by the change in climate from London to New York.

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CUES.

Owing to the illness of Maud Fealy, Emily Stevens has temporarily taken her place in the leading role of The Boss, as a courtesy to W. A. Brady. Miss Stevens originated the part.

Irene Timmons, leading woman of the Prospect Theatre Stock company, 160th Street and Prospect Avenue, Bronx, New York, closed on Sept. 30 with that organization. On Wednesday, Oct. 4, the management re-engaged her for leads and she opened Monday night, Oct. 9, in The Virginian.

Gustav Frohman's production of Father Jerome, with Orrin Johnson as the star, opened in Red Bank, N. J., last Monday night.

LETTER LIST.

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or reforwarded only on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN.

Adams Edna P.
Beverley Millie, Sophie Brandt, Pauline Bradshaw, Ada Boshell, Mrs. Geo. Bickel.
Crane Mrs. Gardner, Marie Cahill, Mabel Clarke, Sadie Calboun, Bertha Comins.
De Shaw Florence, E. J. Durkin, Alice Davenport, Jeana Dayne, Lillie Davenport, C. Dixon, Jane Delila, Lillian Devere, Edna Davenport, Tuna Dale, Belle D'Arcy, Josephine Durand, Gertrude Des Roches.
Eytinge Rose, Daisy Evans.
Foraker Glory, Beatrice Flint.
Gilbert Mrs. Chas. R., Mamie Gehrue, Gertrude Graham.
Hartford Lucia, Caroline Harris, Cora Hummel, Ethel Hamerick, Mrs. Chas. J. Harris.
Kurrier Josephine, Caroline Kleby.
Lyons Dorothy M., Ena Lennod, Edna E. Lindon.
Mordant Lee, Mrs. Millie Morsden, Mattias June, Elvie E. Mann, Eileen Maris, Hattie Moore, Florence Malone, Edna McCaughtry.
Neville Margaret, Lottie Nart.
Pringle Jessie, Margaret Pitt.
Rice Ella, Nason Russell, Frances Ray, Della Rea, Anna M. Rena, Evelyn Raymond, Alma Randolph, Ina Rorke.
Schlanberg Goldie, Mary Shaw, May Sargent, Bessie Springer, Mary B. Smith.
Tyler Lola, Harriet Taylor, Ethel Terry, R. E. Lucker, Beth Tate.
Ulrich Olive, Mrs. Melville Upton.
Winthrope Madeline, Evelyn Williams, Josie Williams, Jessie Wallace, Mabel Wright, Mary Worthington, Billie Wilson.
Yohe May, Christian Yegen.
Zimmer Virginia.

MEN.

Armstrong D., Jack Amory, R. A. Addison, John Adolphf, Lyman B. Abbey, Fred Alyn, Clinton Amoss.
Bell R. W., Jas. H. Benner, Fred. W. Bowers, Arthur Burckley, W. S. Bates, Geo. Boniface, Ed. F. Billings, Geo. Bloomguest.
Canfield Billy, Wm. Carroll, Harry F. Cumming, E. J. Caldwell, John Charles.
D'Arcy Adrian, John A. Dewey, Jno. W. Dillon, E. Dexter, Geo. A. Dayton, Harry L. Dunkinson, Geo. C. Denton, Geo. Daily.
Elmer Geo, Graham Earle.
Foster Victor, Geo. M. Fisher, Edgar Fisher, Ed. Felt, Edward Foley, Morris Foster, Lee Flanders.
Gilbert Chas. R, Richard Garrick, Bertram Grassby.
Hollister Leonard, Geo. Brunson Howard, Bertram Harrison, Beal Higgins, Hans Herbert, Harry R. Haywood, Paul Haney, Carl Harbeneck, Ingram Harry.
Jensen Chauncey, Joseph Jefferson.
Kranz Alfred, James Keeley, Ralph Kellard.
Lovett Beresford, Roy La Rue, Frank Lanning, A. Francis Lentz, Fred. Lorraine, Ed Lester, Wright Lorimer.
Marlow H. H., Joseph Murphy, Lee Morse, Joe Madio, John Milton, Bartley McCullum, J. Myles McCarthy, Chas. McGrath.
Norman Ralph, R. S. Norton.
Owens Cecil.
Powers Tom, Wm. F. Pruette, David F. Perkins, Jack Pendleton, Harry Porter, D. C. Percival.
Reis H., Harold Roberts, Arthur Rutledge, C. C. Russell, Russel De Richard, C. L. Robinson, Geo. M. Rosener, Daniel Ryan.
Smith Wm. B., Eugene Shakespeare, Ed R. Stanley, Edward Sazon, Orwin Shear.
Tully Wm. J., Chas. J. Taylor, Bernard Thornton.
Wilson W. J., C. Cotton White, Chas. O. Wallace, Robt. Woods, Louis C. Walford, Henry Ward, Ray Whitaker, Walter J. Wallace.

DATES AHEAD.

(Received too late for classification.)

CONCERT, THE (David Belasco, mgr.): Chicago, Oct. 16—indefinite.
DOIDGE, SANFORD (R. A. Johnson, mgr.): Marquette, Mich., 11, Calumet 12, Hancock 13, Ishpeming 14, Sault Ste. Marie 16, Sault Ste. Marie, Can., 17, Blind River 18, North Bay 19, Orillia 20, Midland 21.
DOWN IN DIXIE MINSTRELS: Texarkana, Ark., 12, Shreveport, La., 13, Palestine, Tex., 14, Bryan 16, Marlin 17, Waco 18.
DRESSLER, MARIE (Lew Fields, mgr.): New York City Oct. 16—indefinite.
GARDEN OF ALLAH (Liebler and Co., mgrs.): New York city Oct. 21—indefinite.
GRAHAM, OSCAR (Oscar Graham, mgr.): Port Arthur, Tex., 11, 12, Orange 13, 14, Houston 15, Navasota 16, Bryan 17.
HILLMAN'S STOCK (F. P. Hillman, mgr.): Glasco, Kan., 16, 18.
HILLMAN'S IDEAL STOCK (Herbert Thayer, mgr.): Holton, Kan., 12-14.
KEENE, LORRAINE, PLAYERS: Paducah, Ky., Oct. 9—indefinite.
LEIGH, BERT: Laurenburg, N. C., 12, Rockingham 13, Charlotte 14, Cheraw, S. C., 16, Camden 17, Sumpter 18, Blackville 20, Augusta, Ga., 21.
LEWIS-OLIVER STOCK (O. S. Oliver, mgr.): Faribault, Minn., 9-15.
LUCEY, THOMAS ELMORE: De Leon, Tex., 12, Coleman 13, San Saba 14, Lometa 16, Elgin 17, Gatesville 18, Italy 19, Grandview 20, Cuney 21.
MORRIS-THURSTON STOCK: Jackson, Mich., 8-14, Huntington, Ind., 16-21.
RICHARD AND PRINGLE'S MINSTRELS (Holland and Filkins, mgrs.): Hays, Kan., 11, Wilson 12, Ellsworth 13, Salina 14, Manhattan 16, Wamego 17, Topeka 18, Ottawa 19, Iola 20, Chanute 21.
ROBSON, MAY (L. S. Sire, mgr.): St. Louis, Mo., 15-21.
SHANNON BROTHERS' STOCK (Harry Shannon, mgr.): Napanee, Ind., 12-14, Hartford City 16-22.
SHOW GIRL, (Julo Pearse, mgr.): Adrian, Mich., 14, Morenci 16, Bryan, O., 17, Paulding 18, Angola, Ind., 20.
SILVER THREADS (Richard Jose, mgr.): Jersey City, N. J., 9-14, Boston, Mass. 15-21.
STEWART, MAY G. E. Cline, mgr.): Marion, N. C., 19, Abington 20, Bristol, Tenn., 21.
VIRGINIAN, THE (J. H. Paiser, mgr.): Toledo, O., 8-11, Grand Rapids, Mich., 12-14, Chicago, Ill., 15-21, Aurora 22.
UNCLE TOM'S CABIN (Leon Washburn, mgr.): Pottsville, Pa., 12, Shamokin 13, Sunbury 14, Danville 16, Wilkes-Barre 17, 18, Pittston 19, Scranton 20, 21.
WAYNE, GREAT (W. Bemis, mgr.): Stevens Point, Wis., 10, 11, Merrillan 12, 13, Grand Rapids 14, 15, Rhinelander 16, 17, Ironwood, Mich., 18, 19, Bessemer 20, 21.
WHEELER SISTERS STOCK (Ion Carroll, mgr.): Middleport, O., 16-21.

FAILURE AND SUCCESS IN CHICAGO

The Affair at the Barracks and The Other Mary Do Not Win—Several Well-Known Plays Draw Well—Colburn's Chat of Actors and Theatres.

(*Special to The Mirror.*)

CHICAGO, Oct. 9.—Some bombarding last week. The fire was in the direction of a military enterprise at the Grand Opera House, called The Affair at the Barracks. White signals of distress were immediately reported—two weeks' notices to the co. The surrender will be made this week after a short engagement. The play, like The Ladies' Lion at the Illinois for the opening fortnight, will be taken off the boards for the present at least. It presented some details of petty tyranny and snobbishness in the German army, and neither the topic nor the treatment of it was found worth attention from the American public by the reviewers.

Catching the spirit again of the Italian declaration of war and bombardment of Tripoli, the press sent a few shots toward the Nazimova play, The Other Mary. The fire was not as persistent nor the devastation as complete as in the other assault, but we heard soon after that Mr. Hackett had been sent to Powers with The Grain of Dust to use some of the Nazimova time. One or two critics were so severe on The Other Mary that all their space was filled with vehement adverse remarks about the play. Hardly a word about the acting. One of the chief objections to the drama was that the wife in it let her husband go on flirting with gay women. She forgave him every time, even in the last act, when it appears he should have been cast out. One of the less severe critics noted much improvement in Madame Nazimova's acting. A certain critical expression of extreme revulsion against the play was illuminated, for a second, with a kind appreciation of Grace Reals, who is prominent in the co. There has been praise also for Henry Stephenson, not so much for Brandon Tynan or Malcolm Williams. Algernon Boyesen, the author, found a little relief in one review which granted him credit for writing excellent English. Nazimova falls back this week on the stern Norseman, Ibsen, in Little Eyolf and A Doll's House.

Suzanne Sheldon and Hardee Kirkland were observed with compliments among the large garrison in The Affair at the Barracks. Charles Balsar, who used to be at the Bush Temple and was last here in the New Theatre co., was observed also. Emmett Corrigan, of course, made much of rather small chances in the character of a veteran. Isetta Jewell, Emil Hoch, Walter Hitchcock, Helen Weathersby, Menifee Johnstone, Joseph Lawrence, Frederic Moseley, and Florence Lester participated.

Rebecca of Sunnybrook Farm has met with favor at the Illinois. The reviews have been generally complimentary, and the audiences have been large. The prospects for the engagement of several weeks are therefore good. Edith Taliaferro reads the lines of Rebecca finely, and acts in most instances with the right simplicity and spontaneousness. She keeps close to the natural actions of such a child. She shows equally good judgment and unusual ability as the young woman, Rebecca, in the last act. The audience also seemed to hold Archie Boyd's Jeremiah in high esteem. He is a most valuable aid to the success of this somewhat "serial" play, wherein which such handy things as "the strong arm of coincidence" are used ad lib and effectively. Marie Day's Miranda was admired, and she got a good round of applause after the scene of Miranda as the ill old woman in the last act. Ada Deaves, Elias Glassford, Sam Coit, Hayward Ginn all aided conspicuously in a co. of unusual ability.

William Roche and Charles Marvin began their interruption of melodrama at the Alhambra last week with a production of A Stubborn Cinderella. William Jossey staged the play, and added the lead, Mac, to his responsibilities. Musical comedy is not for Mr. Jossey, and Mr. Jossey is not for musical comedy, but he looked well, and "got though." Gale Satterlee played Fat with a good deal of the proper spirit. Madlyn Jouron soubretted Lois aggressively, and Eve Mae Garry, an attractive young woman, played Lady Leslie. She sang pleasingly. This week, The Chorus Lady.

Jessie Milward and John Glendinning head the Majestic bill this week, and Gene Green's name is in large type.

He Fell in Love With His Wife, from the Roe novel by Edith Ellis, is being revealed for the first time on any stage at the Cort this week. May Buckley, Frederick Burton, and Mrs. Stuart Robson are in the co.

William Faversham succeeds Pinafore at the Lyric this week in the comedy, The Faun.

The Fortune Hunter is again the attraction at the Olympic, succeeding Uncle Sam, whose stay was ended last week.

John Harvin was in the city last week conferring with Charles E. Kohl and William Roche. It is rumored that some new plans for supplying certain theatres with melodramas and musical farces were considered.

The Bishop's Candlesticks will be played by James K. Hackett and members of his co. at Powers during the weeks there of The Grain of Dust.

The bills this week: Lyric, William Faversham in The Faun; Cort, He Fell in Love with his Wife; Grand, Affair at the Barracks; Olympic, Fortune Hunter; Colonial, Ziegfeld Follies; La Salle, Louisiana Lou; Princess, Over Night; Garrick, Chocolate Soldier; Powers, Nazimova; McVicker's, Deep Purple; Illinois, Rebecca of Sunnybrook Farm; Blackstone, Hackett in The Grain of Dust; Auditorium, Girl I Love; Haymarket, White Slave; Crown, The Rosary; Imperial, Checkers; National, Dawn of a To-Morrow; Alhambra, Chorus Lady; Marlowe, Quincy Adams Sawyer; College, Columbus; Bijou, Girl of the Streets.

The Chocolate Soldier is being thoroughly well sung and acted at the Garrick and the audiences show the most enthusiastic appreciation of this fine production. Alice Yorke, Harry Fairleigh, Sylvain Langlois, Gene Luneska, George Tallman and Francis J. Boyle are extremely popular. Miss Yorke has to sing many encores. The attendance has been good. Crowded houses are deserved.

Opening the season at the Studebaker, Eddie Foy tendered as his first essay in a dramatic role by playing the leading character in The Man From Mexico, set to music and called Over the River. He attacked his new undertaking valiantly in the first act, and made progress before the act was over. In act II, where he had good situations and lines, he carried his success further on and won over his audience completely. He sang a song or two happily. There was evidence in act I that Mr. Foy can become a dramatic comedian. The critics have generally extended the hand of friendship to Over the River, and the large audience which braved the rainstorm Tuesday night, seemed to find plenty in the handsome production to give good cheer. They applauded the star, Maud Lambert, Edna Hunter, the eight Madcaps, Beatrice Liddell's dancing, the lockstep march song and the gorgeous, Spanish, opening picture of act III. The production is growing better and is likely to steadily gain favor. The farce used as a basis is almost hidden with musical numbers, but enough remains to furnish the humorous scenes so eagerly searched for by producers. In act I Mr. Foy is the husband at home; in act II, a prisoner on Blackwell's Island, over the river; and in act III, the proud prodigal making a pretense of coming home from Mexico, telling how his bull ran second at the bull fight and making a glib use of a strange new dialect of the Spanish language. Maude Lambert as the wife is popular and attractive. She sings her first song admirably and gets encores. The Irish Senorita is a bit harsh, or rough, and while she does it well, she cannot overcome the handicap entirely. William Sellery's Timothy Cook, is a good farce character. Melville Stewart plays and sings agreeably in the part of Rivers, and David Andrada fulfills the acting requirements of Warden Vokes of the prison very well. Henry Hermsen contributes good low comedy in Bismark Herring. Edna Hunter is pretty and interesting at the head of the Purity League and should have more to do. Burrell Barbaretta, Lester Crawford, Genevieve Beed and Eloise Beed are other capable members of the good company. The Methyen Sisters appear as street singers and Leavitt James plays Tony sufficiently well. The chorus is unusually attractive, but they should be spared the exertion of jumping off the stage and running up the aisle, as a finish of the running finish of act I. If the drillmaster would confine the operations of his chorus, to the space behind the footlights, effort for effect would be less painfully obvious. Mr. Foy is to remain at the Studebaker three weeks. Excuse Me will follow Over the River at the Studebaker.

Zephyrs of Spring, by Bandmaster Ernest Reiterer of Vienna, and Messrs. K. Lindau and J. Wilhelm, librettists, was produced last week at the German Theatre, conducted by Max Hanish in the Criterion Theatre building. The score, is said to have been based on fragments left by Johann Strauss. The play and music inspired the audience to a great deal of applause, partly due to lively acting by Miss Duerling, Remy Marsano and others of the stock co.

Dustin and William Farnum gave a professional matinee of The Littlest Rebel, Friday. The play is still drawing crowds.

The Chicago Theatre Society will produce Moliere's The Learned Women, instead of The Upstart Gentleman.

William Bonelli has succeeded W. J. Kelly as Reason in Everywife in The Follies.

Minnette Barrett will succeed Mary Moran as the stenographer in The Grain of Dust at Powers.

George Tyler, who was here last week, presumably for the production of The Affair at the Barracks at the Grand Opera House, said that he would consult Lady Gregory at Boston, about making an engagement here for The Irish Players.

The Forbes Case, the play given a trial at the People's by its writer, John T. Prince, Jr., was played at the Post Theatre in Battle Creek, last week, by the Barrow-Howard Players. It received special praise in the press. Mr. Prince himself directed the production.

Blanche Walsh's little Western play for vaudeville, revealing her ability to play an Indian woman, was accepted at the Majestic last week with some display of interest. She played the squaw wife of the white man admirably. John Ince acted the husband plausibly and William N. Travers was quite equal to all the demands of Andrews, the visitor from civilization. Gladys Clark and Henry Bergmann had the felicity of numerous recalls, cleverly earned; Howards' animal act was excellent; and old fashioned vaudeville lived and flourished in the act of Clifford and Burke.

OTIS COLBURN.

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STAGE EVENTS IN BOSTON

Activity of the Irish Players—Yeats and Lady Gregory Honored—A New Play by Charles Klein?—Another Radcliffe Graduate Writes a Play—Benton's Chat.

(*Special to The Mirror.*)

BOSTON, Oct. 10.—This is the busiest week the Irish players have yet had here, and for the first time they make three changes of bill. They give seven plays in the course of the week, the first bill being made up of Father True, The Jackdaw, The Hour Glass, and The Workhouse Ward. There is quite a little stir in Irish circles as a result of the pictures of the country made by the little dramatic works, and the rival partisans are writing to the papers for all that they are worth, and that means larger audiences for the new Plymouth.

Valeska Suratt is back in Boston again with The Red Rose, but this time at the Hollis. The piece has been somewhat changed in cast and features since it was seen at the Tremont last Spring, and it makes a lively and pleasing entertainment with gorgeous costumes.

At the Castle Square there will be only one week left of the presentation of Forty-five Minutes from Broadway. The Cohan spirit of lively fun is well caught by Mr. Craig's co., and Mary Young is especially good in her interpretation of Mary, the housemaid. Arsene Lupin is to follow.

Another Man's Wife gives audiences at the Grand Opera House a little variation this week. Addie St. Alva is one of the leading players in the cast.

Excuse Me will take its departure from the Tremont at the end of the week.

At the Boston, where The Round-Up has had a long run, it will be withdrawn to make way for the more peaceful Lulu Glaser next week.

The Gamblers is one of the most stirring pieces that has been seen at the Majestic since the long run of Madame X.

Similar prosperity is the case with Get-Rich-Quick Wallingford at the Park. Frances Ring is ill and lost several performances, but is now back in the cast. Hale Hamilton had a bad cold, but he managed to play every night.

The Musical Revue of 1911 at the Shubert keeps on to large houses.

There are hints that Raymond Hitchcock is soon going to New York with The Red Widow, but there is no reason why he should leave the Colonial for a long time to come.

George's Mill Night at the Globe brought down from New Hampshire many of the Summer vacation neighbors of Billy B. Van, the star, and of Rose and Nellie Beaumont, and they gave added features to attract the hot weather friends with whom they were popular. They all liked A Lucky Hoodoo.

Charles Kellogg, the nature singer, heads the bill at Keith's this week, and Gus Edwards and his song revue are in their last nights there. The other features are Arthur Dunn and Marion Murray, Thomas Holer and co., Jimmy Lucas, Dale and Boyle, De Michelle Brothers, and the Three Escarbos.

Manchester's Cracker Jacks are the burlesque newcomers at the Gaiety.

At the Howard Athenaeum there is a house olio to supplement the burlesque bill by the Broadway Gaiety Girls.

Social Maids and George Stone as comedians are at Waldron's Casino this week.

The bill for the new National on Tremont Street will include pictures of the Austin flood, with vaudeville by Mlle. Fregola, the Mozarts, Cook and Stevens, Hayes and Wynn, the Pelots, the Clayton-Drew Players, and the Dennis Brothers.

At Loew's South End (the old Columbia) the week will open with the Hillyers, Josephine Knowles, Baker and Doyle, Arnaud Brothers, the Three Bremens, and James Effie's co.

Loew's other house, the Orpheum, will have Silverado, Melroy Duo, Martini and Maxmillian, Gladys Lane, Toomer and Henins, Anderson and Gunnings, and the Savoys.

At the Bowdoin Square the programme will include Don Ramsay's Harmonists in the skit Kancelled, Foster and Ogden, Gordan and Francis, Frank Hurley, James and Lindan, Franklin and De Ore, and the pictures.

At Austin and Stone's the stock co. will play The Western Romance, and the vaudeville features in alternation will be Flynn and Walsh in A Pair of Lunatics, the Manhattan Maids, and the motion pictures.

The Coronation pictures in Kinemacolor still keep on at Tremont Temple, and will be in their tenth week.

The first motion pictures of the Austin flood have reached Boston, and they already have been seen at Keith's and the new National Theatre.

Gertrude Binley, for several seasons a popular member of John Craig's Stock co., was married last week to J. Wilbur Kay, of Denver, general manager of the Motor Power Irrigation Co., of Colorado. The ceremony took place at the home of the bride's mother in Brookline. Mr. and Mrs. Kay will live in Denver. Mrs. Kay's first husband was William L. Thorne, whom she met while a member of Nance O'Neil's co.

Charles Klein, the playwright, was in Boston for the opening performance of The Gamblers at the Majestic Theatre. While here Mr. Klein disclosed the fact that he had with him an unproduced play which soon may be given its initial performance in Boston by the co. playing The Gamblers.

Alfred Charles Dickens, son of the novelist, was the guest of the Boston City Club a few nights ago, and a number of distinguished gentlemen were invited to meet him.

The John Craig Harvard Prize this year has gone to Elizabeth A. McFadden, a special student at Radcliffe College. Her play is called The Product of the Mill, and deals with present day conditions in a Southern mill town. Miss McFadden is a member of Prof. George P. Baker's class in dramatic writing at Harvard. This is the second time a woman has won the John Craig prize, the successful person last year being Miss Florence Lincoln, whose play, The End of the Bridge, enjoyed a long run at the Castle Square Theatre.

Mrs. Robert F. Brunton, wife of the property master of the Boston Opera House, has been presented with a bouncing ten-pound baby girl. The child is to be named Alice Nielsen, after the opera singer.

William Butler Yeats, the Irish dramatist, continues to be the guest of honor at many functions. He was given a reception by the Harvard Dramatic Society, where he spoke about the new movement in the decoration and lighting of the stage. The John Boyle O'Reilly Club, composed of prominent men and named after the beloved Boston poet, tendered him a luncheon at the Exchange Club, with A. Shuman, the Boston merchant, presiding, and giving Mr. Yeats a splendid introduction. Mr. Yeats, in his address, said that while he never had known Mr. O'Reilly, the first poem of his that was ever paid for appeared in the Boston "Pilot" while Mr. O'Reilly was the editor.

Lady Gregory, who is here with the Irish players at the Plymouth Theatre, is the object of much hospitality. She will be the guest of the New England Woman's Press Association at a reception at the Hotel Vendome to be given on the afternoon of Oct. 18, and among those who will receive this distinguished Irish lady will be Mrs. Eugene Foss, wife of the Governor. Lady Gregory has consented to speak on this occasion.

A new play by Vin Lawrence, of Boston, entitled A Man's Creed, is to be produced by Lindsay Morrison at his Lynn theatre shortly.

Mr. and Mrs. Wendell Endicott (Martha Barron) are spending their honeymoon in the Berkshire Hills. Before her marriage Mrs. Endicott was well known in the theatrical world and had played with several leading stars, including Margaret Anglin, who predicted quite a future for her if she chose to remain in the profession.

JAY BENTON.

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BALTIMORE.

David Warfield in His New Play for First Time —Catherine Calvert in The Signal.

The Pink Lady smashed records in all directions at the Academy 2 and week; S. R. O. being at a premium at all performances, while Ford's with Dr. De Luxe and the Auditorium with Madame X carried fairly good houses all week, although it was the second time for each in this city. The present week 9 will doubtless prove one of the best of the season, as three attractions new to Baltimore will be seen.

Before an audience which occupied every available seat and still left hundreds unable to gain admission there began one of the most memorable engagements in the annals of local theatricals when David Warfield opened a week's engagement at Ford's 9 in his new play, The Return of Peter Grimm. It was the first time in eight years that Warfield has played a local engagement, and long before the curtain rose last night the house had been sold out. Seldom, indeed, has any artist received the ovation accorded Warfield when he made his entrance, for fully ten minutes thunderous applause shook the theatre from pit to dome, and left no doubt of Baltimore's friendship and esteem in which Dave Warfield is held by the local public. In the role of Peter Grimm Warfield again essays a role not altogether unlike Von Barwig. He makes Peter a most lovable character, and adds another finished creation to his credit. The play is the most absorbing and interesting one we have had in a great while, and is destined to create a good deal of discussion. Blanche Bates in Nobody's Widow 16.

Alma, Where Do You Live? with Truly Shattuck and Bernard Daly opened a week's engagement at the Academy of Music 9 before a big house. It is the first time here in English, although it was sung in German last season at the same house. Trail of the Lonesome Pine 16.

"As refreshing as a breath of Spring air," spoke one of the local critics in reviewing The Balkan Princess, in which Louise Gunning is making her first bow to Baltimore audiences at the Auditorium 9 for a week. Seldom, indeed, do we have the privilege of enjoying such delightful music as is contained in this operetta. We have not seen a prettier, daintier or more pleasing work than The Balkan Princess for many a moon. The Chocolate Soldier 16.

Catherine Calvert, a Baltimore girl, plays the lead in Paul Armstrong's new dramatic playlet in four scenes, entitled The Signal, which was produced for the first time on any stage at the Maryland 9. It is by all odds one of the strongest sketches ever seen in this city, and should prove a big drawing card in the vaudeville houses throughout the country. Others on the bill include Bert Kalmar and Jessie Brown, the Three White Kuhns, Haines and Vidock, and Clemenso Brothers. Miss Calvert scored quite a success, and was easily the star feature of the bill.

The Boston Players are pleasing their patrons at the Savoy 9 and week in a production of the famous detective play, Raffles.

Sam Rice's Daffydils holds the stage of the Monumental week of 9, and Hastings's Big Show is the bill at the Gayety.

A Prisoner for Life is the current attraction at Holliday Street for 9 and week, opening to good business.

The engagement of the Columbia Players came to an end at Albaugh's Theatre 7, with a splendid production of The Great Divide. At the last moment it was found impossible to cancel other contracts which had been made by the management of the theatre. The engagement has been most successful, and the co. one of the very best we have ever had.

The Trail of the Lonesome Pine will be produced for the first time on any stage at the Academy of Music 16, with Charlotte Walker as the star.

James L. Kernan, the veteran theatrical manager and owner of the Auditorium and Maryland theatres in this city, has been dangerously ill for the past week. His condition has slightly improved, and it is to be hoped he will soon be himself again. He is one of the most popular men of the city.

The Chameleon, by Josephine Preston Peabody, author of The Piper, was produced for the first time on any stage by local society folk at Lawyer's Hill on the 6th. The performance was a great success, the various roles were in capable hands, but J. Howard Eager, Ross Scott, and Elise Lowndes scored individual successes.

I. BARTON KREIS.

ENGAGEMENTS.

Walter R. Seymour has been re-engaged for the Garrick Theatre Stock at Salt Lake City, Utah.

Holly Hollis, last season with the Thompson-Woods Stock company, Holyoke, Mass., is now playing in The Lottery Man.

AMUSEMENTS THE COUNTRY OVER

ALABAMA.

MOBILE. — THEATRE (J. Tannenbaum): Aphie James, with Melbourne McDowell and James Young, in Judy O'Hara, Sept. 23; excellent co.; poor business. Al. G. Field's Minstrels 7.——LYRIC (Gaston Neubrik): Tim Murphy, with Dorothy Sherrod, in The New Code 23; capable co.; good business. Willie Collier in Take My Advice 7. United States Marine Band 19.

BIRMINGHAM. — JEFFERSON (R. S. Douglas): Madame Sherry Sept. 25-30; good co. and business. Alma 2, 3. Evans's Honey Boy Minstrels 4, 5. Al. Field's Minstrels 6, 7. — BIJOU (M. L. Semon): St. Elmo 25-30; good co.; fair business. School Days 2-7.

DOTHAN.—ELITE (L. S. Deal): Mabel Page co. in Billy and The Lost Trail Sept. 30-7; S. R. O. Ed. Lawrence in leading roles deserves special mention.——ITEM: Farmer and Co. are planning erection of an up-to-date theatre under management of K. and E.

MONTGOMERY.—GRAND (Edward Mahoney): Madame Sherry Sept. 30 delightful performance, to large houses. Alma, Where Do You Live? 5. William Collier 6. Honey Boy Minstrels 7. Al. G. Field 9.

TUSCALOOSA. — E L K S ' AUDITORIUM (John G. Brady): Madame Sherry Sept. 27; large audience; delighted. Ada Meade scored specially; ably seconded by Virginia Houston and Phil H. Ryly. Driftwood 21.

SELMA.—ACADEMY (Robert Wilby): Madame Sherry Sept. 29; S. R. O.. Alma 4. Honey Boy Minstrels 6.

ARIZONA.

PHOENIX.—ELKS' (S. P. Hoefer): Nat Goodwin in When We Were Sweet Sixteen Sept. 25; excellent; S. R. O.

ARKANSAS.

LITTLE ROCK.—CAPITAL: William A. Grew co. in Girls 2. The Wolf 9-14.——KEMPNER (T. J. Meyers): Polly of the Circus Sept. 26; good attraction and business. Lew Dockstader 3.——ITEM: Ex-Manager Fred Pennell has taken management of Auditorium at Hot Springs.

HOT SPRINGS.—NEW PRINCESS (J. F. Head): Gus Edwards's Country Kids 5-7.——AUDITORIUM (Brigham and Head): Dockstader's Minstrels 4.——AIRDOME (J. F. Head): Gross Lowe Musical co. 2-7.

CALIFORNIA.

LOS ANGELES.

Max Dill Drew Well—Margaret Illington Closed Successful Engagement.

There was but little new at the various houses Sept. 24-30 unless it be Max Dill and his big co. in The Rich Mr. Hoggenheimer at the Majestic Opera House. This play has been given here before but in no better style than by Mr. Dill. He has associated with him a clever co. of hard working people who give a snappy production of this laughable bit of nonsense. Miss Nobody from Starland 1-7.

The second week of Romeo and Juliet at the Burbank enjoyed good patronage and the ringing down of the curtain on Saturday night terminated the special starring engagement of Margaret Illington of eleven weeks with the Burbank stock which packed the house each night. The Man who Owns Broadway followed and served to bring back Henry Stockbridge, and to introduce Nana Bryant, the new leading woman.

At the Belasco for a third week is The Bird of Paradise, with Bessie Barriscale in the leading role of Luana and Lewis Stone taking the principal male part. This new drama of Tully's made a decided hit from the first night. Following this A Bachelor's Romance will be staged with James Neill cast in his favorite role, in which he made a hit at the Burbank many years ago.

Max Figman, Lolita Robertson and others of a selected cast are now rehearsing on the Majestic stage for the forthcoming production of The Old Curiosity Shop, in which Mr. Figman will be seen.

The Spring Maid which is at the Mason Opera House will have a run at the local house for two weeks.

By reason of serious illness Harry Mestayer was obliged to relinquish his performance as Romeo at the Burbank and to seek rest and recovery. His place was taken by Mr. Camp who, during the short space of an afternoon, made good in the role and gave a portrayal that received the highest commendation and praise.

DON W. CARLTON.

OAKLAND.—MACDONOUGH (R. H. Campbell): The Campus Sept. 25-27; clever performance, to good business. Ferris Hartman, Walter De Leon, and Muggins Davis made hits in songs and dances. Harry Corson Clarke next in The Absent Boy; performance satisfactory; attendance light. Harry Bulger in The Flirting Princess 1-3.——LIBERTY (H. W. Bishop): Bishop's Players presented The Man of the Hour 24-1; well received; audiences large and enthusiastic. E. T. Hall, Henry Shumer, and Lucille Culver deserve mention. Shenandoah 2-9.——IDORA PARK (B. L. Yorke): Lambardi Opera co. in Lucia. Il Travatore, and Madame Butterfly 25-30; well rendered; average attendance.——ORPHEUM (George Ebey): Advanced vaudeville 25-1; fine bill, to capacity houses.——ITEM: Golub and Marx have disposed of their lease of the Macdonough Theatre to Fred Giesa and W. H. Henry, who will have the backing of John Cort and his theatrical connection.

SAN JOSE.—VICTORY (F. A. Gieses): Olive Vail in Miss Nobody from Starland Sept. 26; splendid production, to fair-sized audience. Little Princess 4. Sousa 7. The Country Boy 9.——THEATRE JOSE (Redmond and Blum): Fay Redmond co. in Virginia 25-1; large audiences; comedy work of Manager Redmond pleased. White Horse Tavern 2-8.

SAN BERNARDINO.—OPERA HOUSE (Martha L. Kiplinger): Spring Maid Sept. 30.——UNDER CANVAS: Ringling Brothers 23 drew record attendance.

CONNECTICUT.

HARTFORD. — PARSONS (H. C. Parsons): The Chocolate Soldier Sept. 27; repeated success of a previous visit, to good business. Fritzi Scheff was received by three crowded houses 29, 30 in her new comic opera, The Duchess, which was beautifully staged. Naughty Marietta, with Florence Webber featured, made a good impression 2, 3. Valeska Suratt as the vivacious star in The Red Rose captivated two enthusiastic audiences 4. Yiddish co. 5. The Golden Rule, Ltd., 6, 7. Russian Dancers 9. Lulu Glaser 10, 11. Madame Sherry 12. Newlyweds 13, 14. Mary Garden Opera co. 16. Henrietta Crosman 17, 18.——POLI'S (S. Z. Poli, prop.; C. C. Edwards): Vaudeville was resumed 2-7, after the long and successful run of stock and responsive audiences of the usual Poli size applauded the excellent bill, which was featured by Julia Herne and co., the Hanlons, and Lyons and Yosco augmented by three other good acts.——ITEM: At the Hartford moving pictures of excellent quality and ten vaudeville acts headed by Hardeen, the Handcuff King, packed the house three times daily 2-7.

A. DUMONT.

NEW HAVEN.—HYPERION (E. D. Eldredge, res. mgr): Rainey-Follette Lectures 1; fair business. Aborn Opera co. 9-11; will sing The Bohemian Girl. Imperial Russian Ballet 12, 13. Harry Lauder 19.——GRAND OPERA HOUSE (M. T. Yack): Valeska Surratt in The Red Rose 3. This was election night and business was good; co. pleasing. Bob's Sister 4, 5; fair business and co. Seven Days played return engagement 6 to good business. Madame Sherry 9, 10. The musical treat of the week was a most excellent concert in Woolsey Hall by the brilliant stars of the Metropolitan Opera co., Madame Bernice de Pasquali and Senor Antonio Scotti. An audience of culture enjoyed the superb work of the artists and demanded many encores. Many of the famous arias and recitations were on the programme, and as the singers were in splendid voice the evening was one of much edification and pleasure.

E. J. TODD.

BRIDGEPORT.—POLI'S (J. F. Burke, res. mgr.): Madame X Sept. 30. Valeska Surratt in The Red Rose 2. Over Night 3. Golden Rule, Ltd., 4, 5. Seven Days (return) 7. Baby Mine 9. Henrietta Crosman in The Real Thing 10. Mordkin and Russian Dancers 14.——POLI'S (E. F. Renton, gen. mgr.): In the order of appearance, the bill for 2-7 presented Henry and Lazell, De Fay Sisters, Marie and Billy Hart, Ed. Morton, Edmund Hayes and co., Morris and Allen, and Collins and Hart. Without the firesome supper scene, Hayes's piano-moving first part would be screamingly funny. Curson Sisters and Harry N. Richards and co. 9-14.

WILLIAM P. HOPKINS.

STAMFORD.—A L H A M B R A (Coe and Dull): The Lewis J. Cody Stock co. Sept. 25-30, presented By Right of Sword to good business. Mr. Cody as Richard Hamilton did very excellent work. Miss Duke continued to captivate in her delightful picture of Olga. Helen Scott's Countess satisfied the most critical. Eugene Frazier as Devinski did full justice to the part. Wilson Hummel put over another good one in his character bit of Weber. Billy 2-7; excellent business. As a farceur, Mr. Cody is in a class by himself. His Billy was inimitable. Miss Duke ably assisted in the work. Lillian Field made a genuine hit. Lou Ripley as Mrs. Sloan proved another May Irwin. Gloria Gallup as Beatrith was excellent. The Fourth Estate 9-14.

WILLIMANTIC.—L O O M E R O P E R A HOUSE (John H. Gray): The Turning Point Sept. 30; small audience; pleased. King of Tramps 2; packed upper part of house; enjoyed usual thrills. Rich and Compton's Troubadours 3; poor business. Paul J. Rainey in Arctic Life Studies 4; receptive audience appreciated the fine and unusual pictures of hunting and fishing scenes most interestingly described by Richard E. Follett, a native of this town. Girl in the Taxi 9. Blue Mouse 10.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): Naughty Marietta Sept. 28; very fine performance; fair-sized audience. The Chocolate Soldier 29; well-filled house pleased; entire co. good. The Golden Rule, Ltd., 30 presented by competent co. to well-filled house. Over Night 2; excellent performance; light patronage. Bob's Sister 6. The Town Marshal 7.

NORWICH.—POLI'S (J. W. Rusk): Poli Players in House of a Thousand Candles 2-7; well balanced cast, with John H. Booth, Helaine Hadley, and Tom Moore in leading roles; well staged and gave very good satisfaction to fair business, but not so good as merits of co. deserved. Man of the Hour 9-14.

DANBURY.—TAYLOR'S OPERA HOUSE (F. J. Martin): Helen Grayce 2-7; satisfactory co.; big houses. The Newlyweds 9. Seven Days 10.

FLORIDA.

JACKSONVILLE.—T H E A T R E (J. B. Belcher): Dante's Inferno 1-6 opened to capacity business. Madame Sherry 8, 9. Johnny Larkins 10. The Nest Egg 11, 12. Field's Minstrels 13, 14. The Gambler 15, 16. Thomas Jefferson 17, 18. Dixie Minstrels 20. Mutt and Jeff 21, 22. Chocolate Soldier 25, 26.——ORPHEUM (C. A. Leach): Peters and O'Neill, Marie Sparrow, Billy Barron, Zeno and Mandel, Three Nevaros 1-7. Harry Taylor, Carrie McNanus, Four Dancing Belles, Raish Conners, Howard Brothers 8-14. The Nifty Girls, Mary Davis, Manhattan Newsboys' Trio, Roland Travers and co., Fitch Cooper 15-21.——MAJESTIC (John F. Pryor): Earner Yankins, Norine Carmen and her Minstrel Boys, Ollie De Arden, the McNutts, Cliff Marion Sept. 24-30; fair bill and business. The La Beaus, the Harmonious Three, Hall Brothers, Jim Leslie 1-7.——GRAND, SAVOY, and IMPERIAL: Pictures to good business.——PASTIME, ASTOR, PHOENIX, and ALAMO: Drawing well.——ITEM: The Florida Ostrich Farm and Zoo has leased Phoenix Park for a term of ten years, and all the latest amusement devices are being installed. Open air vaudeville will be one of the attractions. The Zoo will be greatly enlarged and other attractions will be added. The opening day is set for Thanksgiving. Charles D. Fraser is president, T. M. Watson is superintendent, and H. F. Sweet is advertising representative. The manager has not as yet been appointed.

GEORGIA.

CORDELE. — OPERA HOUSE (J. H. Shipp): The Nest Egg 10. Dante's Inferno pictures 16-18. Thomas Jefferson 20. The Firing Line Nov. 7. Creatore's Band 9. Girl in the Taxi 14. Frederick the Great 16. The White Sister 18. The Rosary 23. Nat Goodwin 27.

MACON.—GRAND (D. G. Phillips): William Collier in Take My Advice Sept. 30 pleased light business. The Jolly Bachelors 5. Al. G. Field's Minstrels 11.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendenhall): Traveling Salesman Sept. 26; good co.; kept well-filled house in laughter. Della Pringle Stock co. in Pierre of the Plains 27-30; Van Anker in leading role; fairly good business; co. will appear in Caldwell 3. Billy Clifford 10-12. Roberts, Bergen and Roberts 13-16. Sweetest Girl in Paris 18, 19. Baby Mine 25, 26.——ORPHEUM: Good bill and business 25-30.——ITEMS: All picture houses doing well.—The New Boz had films showing the old Erie Canal on which "your Uncle Jimmy" traveled from Troy to Buffalo, 1836.—Mr. Brand reopened the Little Boz 25.

ILLINOIS.

OAK PARK.—WARRINGTON (George M. Gatts): Grace Hayward Associate Players in The Heir to the Hoorah 2-7; good; capacity. Miss Hayward played Mrs. Joe Lacy with insight and power, while as Joe Lacy Charles Dingle left nothing to be desired. Rose Watson was flawless as Mrs. Kent. Chester Wallace as Livingstone Winthrop and F. H. Livingstone as Van Rensselaer Kelly portrayed with finish two types of the Eastern society man. Coletta Power made a very favorable impression as Kate Brandon. David Marlowe never appeared to better advantage than as Gus Ferris, while other members of the co. were exceptionally good in their delineations of rough, whole-souled miners. Jinji Kasai, one of the very few real Jap actors, filled the part of Hush to perfection. Old Heidelberg 9-14.

BLOOMINGTON.—CHATTERTON (Charles A. Takacs): Champagne Girls Sept. 27; big business. The Millionaire Tramp 30; fair, to big matinee and night. The Heart Breakers 4. Dear Old Billy 6. George Sidney in Busy Izzy 7. The Third Degree 9. Rosalind at the Red Gate 16. Martin's U. T. C. 20. Ethel Barrymore in The Witness for the Defense 21. Coburn Players 26, 27.

AURORA.—GRAND (Charles Lamb): Dave Lewis in Don't Lie to Your Wife Sept. 28; good co. and business. Gay Morning Glories 30; big business. George Damerel in The Heart Breakers 1; very good co.; capacity. Checkers 5. Squaw Man 8. Howe's pictures 11. Graustark 15.——FOX (J. J. Rubens): Vaudeville 25-1; fine bill and capacity houses.

QUINCY.—EMPIRE (W. L. Busby): Seven Days Sept. 26 delighted good house; excellent co. and production. The Cow and the Moon 30 pleased good business. The Harvey Stock co. 1-7 opened in The Done Fiend; good satisfaction and business. The Wizard of Wiseland 8. The Rosary 10.

URBANA. — O P E R A H O U S E (J. Earl Moore): Sallie Cohen in violin recital Sept. 28 pleased capacity. Fatted Calf 5-7. Don 18. Coburn Players 25. Gay Morning Glories Nov. 1.——ITEM: Sallie Cohen is an Urbana boy who has been studying in Budapest under Janos Hubay.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams): Gillesnie Players in The Power of Politics, Tale of a Coat, Taken Unawares, A Stronger Love, and The Greater Question Sept. 28-1; co. and business good. Rosalind at the Red Gate 15.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr.): George Sidney in Busy Izzy 1, 2 pleasing as ever; large business. Kyrie Bellew in The Mollusc 6. George Damerel in The Heart Breakers 7. The Red Mill 8. Charles Cherry in The Seven Sisters 9.

MATTOON.—MAJESTIC (Joseph Kuechler): Champagne Girls Sept. 25; capacity. Barriers Burned Away 27; fair house. Cowboy Girl 5. Cowboy's Secret 9. Martin's U. T. C. 18. Millionaire Tramp 21. Finnegan's Honeymoon 27. Lena Rivers 28.

LA SALLE.—Z I M M E R M A N N O P E R A HOUSE (F. C. Zimmermann): The Gay Morning Glory Burlesque co. Sept. 29 drew fair business. Merry Mary 2; good house; fair satisfaction.

MORRISON.—AUDITORIUM (A. R. Lewis): Don C. Hall co. Sept. 25-30; did not play entire week, owing to lack of patronage. The Squaw Man 4. Cal Stewart in In Politics 7.

CAIRO.—OPERA HOUSE (C. Fred Gallagher): George Evans in Honey Boy Minstrels Sept. 29; excellent co.; drew capacity house.——ITEM: No bookings until middle of October.

DIXON.—OPERA HOUSE (P. P. Starin): A Bachelor's Honeymoon 1, with Fred Clement and Mary Bigelow; good co. and business.

ELGIN.—GRAND (Thielen and Prichett): Howe's pictures 11.

INDIANA.

INDIANAPOLIS.

Four Stars and a Very Popular Play—Beulah Poynter a Favorite Here

Large and enthusiastic audiences welcomed Elsie Janis on her second visit in The Slim Princess at English's Sept. 28-30. Joe Cawthorn, a new member of the co. since last seen here, shared honors with the popular star.

At English's were Ethel Barrymore in The Witness for the Defense 2, 3, Kyrie Bellew in The Mollusc for a single performance 4, and Get-Rich-Quick Wallingford, which is here for the first time 5-7. Ethel Barrymore drew two well pleased audiences of good size. The forceful strength of Miss Barrymore's impersonation of Mrs. Ballantyne made a deep impression. She was given perfect support by W. L. Abingdon, Leslie Faber, A. E. Anson, Ernest Stallard, Lumsden Hare, and Annie Esmond. William Hawtrey in Dear Old Billy 9-11. Nora Bayes and Jack Norworth in Little Miss Fix-It 13-14.

Over at the Murat two other well-known and popular stars divided the week. Grace George gave two performances of Much Ado About Nothing and two of Just to Get Married, opening her engagement 2-4 with the former play, which attracted a large audience. The Beatrice of Miss George and the work of the entire co. was highly praised by the local critics. William Faversham follows in The Fawn 5-7. William Courtenay in Don 9-11. The Fatted Calf 12-14. The Aborn English Grand Opera co. will be one of the early attractions.

Beulah Poynter again pleased the patrons of the Park, with whom she is a great favorite, in The Call of the Cricket 2-4. Irving Cummings, for a short time leading man of the Benton Stock co. at the Majestic last season, did good work as the Cricket's husband. The White Slave 5-7. The Convict's Daughter 9-11.

Keith's offered a good bill 2-7, with two big acts that met with an enthusiastic reception all week, namely, Edward Abeles in He Tried to Be Nice, an amusing sketch in which Mr. Abeles appeared to great advantage, and Gus Edwards's School Boys and Girls, a familiar act brought up to date with new songs, etc. Guerro and Carmen, Gene Green, with Charles Straight at the piano, were popular favorites.

The Colonial closed as a vaudeville house 2-7 with Hawkins, Polk and Polk, Dave Caston, Dancing Dunbars, Dora Ronca, and William H. Mack in The New Minister. On 9 the Holton Powell Stock co. will begin an engagement, appearing the first week in The Beauty and the Banker. There will be two performances daily, excepting on Monday. In the co. are L. C. Rexford and Rita Lawrence, who will play leads; Holton Powell, comedian; H. E. McCormick, character; Ruth Gale, ingenue; Edna Adams, character; Sherman Kelly, juvenile, and others.

Contracts have been signed for the appearance of Lillian Russell at Keith's for a week late in November.

Jean Adair came on from New York 28 to succeed Mary Shaw in Mother, who closed with the co. at the end of the engagement here. Miss Adair played the part here Saturday night for the first time, prior to the opening of the co. in Cincinnati the following night. She made Mother one of the old-fashioned kind, as it was originally played, and gave a gentle, sympathetic performance that is deserving of high praise.

PEARL KIRKWOOD.

LOGANSPORT.—THEATRE NELSON (C. A. Holden): The Stampede 3; excellent performance, to fair-sized audience; deserved much better. Miss Buckingham as Wanga was exceptionally good. The Monte Carlo Girls 6. The Fortune Hunter 5; advance sale large. Get-Rich-Quick Wallingford 8.——BROADWAY: Barriers Burned Away 6.——ITEM: E. D. Sipe, formerly manager of the Broadway, was a caller at the local theatre. He is at present managing the Winifred St. Clair Stock co., of which his wife is leading woman, and he reports business excellent.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): Howe's pictures Sept. 29, 30 pleased capacity houses as usual. Ethel Barrymore in The Witness for the Defense 4 gave excellent satisfaction to large audience. Walker Whiteside in The Magic Melody 9. Newman's Travel Talks 10.——AUDITORIUM (Harry G. Sommers): George Sidney in Busy Izzy 24-27 to big business; good co. The Stampede 28-30 drew well and pleased. Checkers 1-4 satisfied good houses. The Dawn of a To-morrow 5-7.

MUNCIE.—WYSOR GRAND (George Challis): The Fortune Hunter 3; packed house; extra fine. Rock of Ages 4. Martin's U. T. C. 6. Get-Rich-Quick Wallingford 7.——LYRIC AIRDOME (G. D. Williston): Closed for the Summer.——ITEM: Manager Challis should be complimented on bringing such high-class cos. to this city. He is making good with the theatregoers, and it looks like a very good season.

ALBION.—OPERA HOUSE (Anthony C. Kimmell): Shannon Brothers' Stock co. in Down East Folks, What Money Will Do, Old Farmer Allen, Nobody's Fool, The Banker's Child, and My Cousin Teddy Sept. 25-30; co. and business good.——ITEM: Shannon Brothers closed Summer season here, and will open Winter season in Cromwell, Ind., 9-11.

TERRE HAUTE.—GRAND (T. W. Barhydt): Little Girl He Forgot Sept. 24-26 to good business. Daniel Boone 28; business and co. good. Barriers Burned Away 30 pleased large house. Rock of Ages 1, 2. White Slave 3, 4. Kyrie Bellew in The Mollusc 5. Stampede 6, 7.

KENDALLVILLE.—OPERA HOUSE (A. M. Boyer): Halton-Powell Comedy co. in Beauty and the Banker, College Days, Morning After, Hearts Astray, Brother Officers, and Girl and Bandit Sept. 18-23; big business. Howe's Travel Festival 28; better than ever; full house. Doll and Her Dollars 5 canceled.

BLOOMINGTON. — HARRIS-GRAND (R. H. Harris): Joseph R. Howard in The Goddess of Liberty Sept. 29 pleased capacity business.——ITEM: Manager Harris has purchased the rights of Indiana for the film, Dante's Inferno, and will exhibit throughout the State.

ANGOLA.—C R O X T O N (Charles Elva): George Sidney in Busy Izzy Sept. 28 pleased S. R. O. Howe's pictures 2; big advance sale. Doll and Her Dollars 6. Ed. Douglas's Orpheum Stock co. 9-14. Graustark 19. Madame Sherry 27. Baby Mine 31.

GOSHEN.—JEFFERSON (Harry G. Sommers): Howe's Travel Festival Sept. 28; fine pictures; large attendance. Merry Mary 30; well satisfied small patronage. Barrow-Howard Players 2-7 opened in The Vow. Walker Whiteside in The Magic Melody 10.

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IOWA.

WATERLOO.—THEATRE (A. J. Busby): Madame Sherry Sept. 26 pleased good business. County Sheriff 30; good attraction, to fair business. The Cow and the Moon 2; good, to good business. Billy 6. Runaway Girl 7. Champagne Girls 10. The Man from Home 11. The Heart Breakers 12. Lyman Twins 14.——MAJESTIC (J. W. Marcellus): Vaudeville business good, and the policy of seven acts will continue. ——CRYSTAL (J. Jolly Jones): Business very good.

DUBUQUE.—GRAND (W. L. Bradley): William Hawtrey in Dear Old Billy Sept. 27 delighted a fine audience. The Light Eternal 28-30; excellent business. The County Sheriff 1 pleased two large Sunday houses. Elsie Janis in The Slim Princess 7. William F. Hodge in The Man from Home 10. Walker Whiteside in The Magic Melody 14. Howe's pictures 15. The Three Twins 16.

DAVENPORT.—BURTIS OPERA HOUSE (Shubert, Cort and Kindt): The Cow and the Moon Sept. 26 pleased fair-sized house. Don't Lie to Your Wife 1; best of satisfaction, to fair business. Heart Breakers 8. Lorenz Brothers 9-14.——GRAND OPERA HOUSE (D. L. Hughes): Kyrle Bellew 9. Walker Whiteside 13. Ethel Barrymore 19.

KEOKUK.—GRAND (L. C. Worley): Barriers Burned Away Sept. 23; fair co.; light business. Billy 26; good co. and business. Nordica 29 pleased fine house. Traveling Salesman 2. Golden Girl 3.——ITEM: Manager Worley sustained severe injury 23 by contact with electric wire.

FORT DODGE.—MAGIC (Carl Hepler): Jack Harlow in The Dickey Bird Sept. 28-30; good satisfaction. Dorothy Lyon and co. in A Modern Ananias 2, 3; big business; well pleased. Tom Brantford in The Mythical Mr. Tavish 4 drew well and pleased.

FORT MADISON.—EBINGER GRAND (W. Ebinger): Squaw Man Sept. 9; fair house. Three Twins 12; good co. and house. Billy 26; good co. and house. The Payne Children 29, 30; fine, to full houses. The Traveling Salesman 1. Rosary 8. Merry Mary 11.

MARSHALLTOWN.—NEW ODEON (J. Rachford): The Rosary 1 pleased fair-sized audience. The Cow and the Moon 3 pleased a good house. The Lonesome Pine 4. Billy 5. Harvey Stock co. 8-14. The Traveling Salesman 15. The Fortune Hunter 19.

KANSAS.

CONCORDIA.—GRAND (E. V. D. Brown): The Hillman Stock co. Sept. 18-23 pleased capacity. Plays: King of Finance, Land of the Czar, One Sunday Evening, A Dark Secret, A Mountain Romance, Stonehead's Inn, and Won by Waiting. The Wolf 27; fair house; good co. The Norwoods 2-7. The Aviator 12. The Prince of To-night 19.——ITEM: Earl V. D. Brown, manager of the Brown Grand Theatre, is very sick at the Penn Valley Hospital in Kansas City.

FORT SCOTT.—DAVIDSON (Harry C. Ernich): Harry Woodruff in A Prince of To-night Sept. 30; good co. and business. Hobson's Ponies 12, 13. Girl in the Train 28.——AIRDOME (Harry C. Ernich): Keys Sisters in Girl of the Skytown, Child Slave, Silver Threads Among the Gold, Pride of the Prairie, Darling of Paris, and A Country Kid 28-30 pleased good business and closed season.

WICHITA.—NEW CRAWFORD: Henry Woodruff in The Prince of To-night 2 pleased capacity house.——ITEM: This new theatre has been pronounced one of the finest in the West, absolutely fireproof and equipped with every modern device.

COLUMBUS.—McGHIE'S (W. E. McGhie): The Rosary Sept. 30; very best of satisfaction, to good business. The Whole Dam Family 7. The Crook 14.——ITEM: The Cosmopolitan Carnival co. "came a-barn-storming" 25-30, and had fair business.

ATCHISON.—THEATRE (George E. King): Dave Lewis in Don't Lie to Your Wife 2; good co. and business. Madame Sherry 7. The Girl of My Dreams 8.

SALINA.—CONVENTION HALL (J. A. Kimball): The Aviator 17. Prince of To-night 20.

OTTAWA.—ROHRBAUGH (F. C. Dobson): The Denver Express 2.

LOUISIANA.

NEW ORLEANS.

Zoe Barnett, in The Red Rose, Won New Friends—Tim Murphy at the Dauphine.

The Red Rose 1-7, a musical comedy which is entertaining in every sense, was presented at the Tulane. Zoe Barnett was particularly attractive in the role of Lola and, of course, made the hit of the evening. The play drew well during the engagement and deserved it. Alma Where Do You Live? 8-14.

Tim Murphy, who is always popular here, appeared in The New Code 1-7 at the Dauphine. Dorothy Sherrod and Richard Sterling gave valuable support. William Collier 8-14.

Martin L. Alsop, assisted by a competent co., appeared at the Crescent 1-7 with St. Elmo as the offering. Both the star and his principal support, Caroll Warren were distinctly effective in their work. School Days 8-14.

Dante's Inferno in motion pictures held the boards at the Greenwall 1-14. The audiences were large and enthusiastic and aside from the merit of the pictures, the lecture feature accompanying them proved instructive.

In the field of vaudeville the St. Charles Orpheum has no serious competitor. For week of 2-8 the bill consisted of Madame Adelaide Norwood, The Fire Commissioner, Hawthorne and Burt, Newbold and Gribbin, Sherman, Krans and Hyman, Zara Carmen Trio, Jetter and Rogers, the Kinodrome, and a splendid orchestra.

The Lafayette Theatre and all the small motion picture ventures are drawing well.

The Gagnon-Pollock Stock co., presented Out of the Fold, a pastoral comedy drama. The work of the entire co. was satisfactory.

J. M. QUINTERO.

DONALDSONVILLE.—GONDRAN (William F. Nolan): The Wizard of Wiseland Sept. 30. The Gamblers Nov. 5.——HAPPY HOUR (Trepagnier and Boston): Motion pictures and illustrated songs to good business.——ITEMS: Manager William F. Nolan announces that Nolan and Zylics, lessees of the Gondran Theatre, have disposed of their lease to James J. Von Lotten, who will take charge immediately.—Both the Gondran and the Happy Hour have discontinued the regular weekly drawings and awarding of prizes to patrons by order of the Mayor.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers and Coleman): Ida St. Leon in Polly of the Circus Sept. 27. Miss St. Leon as delightful as ever; greeted by a well-pleased audience. Tim Murphy in The New Code 29. Mr. Murphy at his best in a clever play was greeted by a large audience. Dockstader Minstrels 6.

NEW IBERIA.—ELKS' (Julius Scharff): The Girl from Rector's Sept. 26; business and co. good. The Thief 13.——ITEM: Present indications are for prosperous season.

MARYLAND

CUMBERLAND.—MARYLAND (William Cradoc, res. mgr.): Billy Allen's Musical Comedy co. pleased capacity houses Sept. 25-30. Plays: King of Kokomo, Miss Idlewild, The College Girl, Tatters and the Bear, and The Love Filter. Billy Allen, Cora Mitchell, and the Ketner Sisters received much applause. John W. Vogel's Minstrels to follow.

ANNAPOLIS.—COLONIAL (W. F. Croucher): Firing Line Sept. 30; poor business. The Four Picketts opened with Boss of L Ranch 2-7; S. R. O. Other plays: Out on a Lark, Port Reno, North Carolina, Spanish Ball, Forced to Siberia, and The Silent Witness. Madame Sherry 9. Seven Days 14.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley): The Angel and the Ox Sept. 28-30 (matinee 30), with Virginia Eames as Dora Coverly. Miss Eames was exceptionally good, and displayed much ability; fair performance and attendance. A. H. Woods's Special co. in The Girl in the Taxi 2, with Ward De Wolf as Bertie Stewart, and Lucille Gardner as Mignon. Mr. Ward is a very clever young man, and his conception of the part is the best yet seen here. Very strong co.; best of stage settings; good effects; one of the good things of the season; pleased good attendance; come again. The Spendthrift 3, with Thais Magrane as Frances Ward; the play was a treat, while the co. was one of unusual excellence. Lionel Adams, Edwin Holland, Sumner Gard, Alice Kelly, and Eleanor Woodruff are deserving of much praise. Mattie Ferguson as Gretchen Jans gave a splendid performance of the part and made many friends; attendance fair; deserved capacity. Over Night 4. Ten Nights in a Barroom 5-7. Naughty Marietta 9. E. A. Relkins's Yiddish Players 11. The Fighting Parson 12-14 canceled. The Bon Ton Burlesque co. 12-14.——ITEMS: Flanagan and Edwards presented for the first time on any stage a new one-act sketch, Off and On, written as a sequel to their well known act of On and Off, at the Savoy Theatre 28, and met with splendid success.—Lester Lonergan entertained several friends from this city 28.—Fall River Lodge of Elks, No. 118, dedicated with imposing festivities their new building 28, and those who participated will long remember the event. Nothing like the dedication has ever occurred in this city before, and nothing like it is likely to approach it in point of general magnificence and minute detail in years to come. Among the noted guests were Mayor Thomas F. Higgins, Lawrence H. Sullivan, of Boston Lodge, No. 10; James P. Nicholson, of Springfield Lodge, No. 61; W. C. Davol, William H. Barter, Attorney General of Massachusetts; James M. Swift, Hon. John W. Coughlin, James H. Hoar, and Chester M. Ford, of Brockton. Through the kindness of Manager Charles E. Cook, L. M. Boas, C. L. Benson, and John W. Barry, an excellent vaudeville entertainment was given under the direction of "Big Elk" William A. Dillon, of the Savoy Theatre.—Manager John Hope, of The Girl in the Taxi, was the guest of Manager James Driscoll, of the "Daily Globe" 2.—Gretchen Jans in The Spendthrift was one of the best played characters seen here in a long time. W. F. GEE.

NEW BEDFORD.—THEATRE (William B. Cross): The Girl in the Taxi 3 pleased large audience. Over Night 5. Naughty Marietta 6. Pictures and vaudeville on open dates. Boston Symphony Orchestra 31.——HATHAWAY'S (John M. Hathaway, res. mgr.): The Lester Lonergan Players in The Lottery Man 2-7; house packed at every performance. The Virginian 9-14.——SAVOY (John W. Barry): Cote and Lynn, Flo Davis 2-4. Lander Brothers, Mlle. Claire Maynard, Gladys O'Hearn 5-7; usual big business. ——VIEN'S (Eugene H. Vien): Shaw's Big Circus, the Warwicks, Louise Elliott, Clayton Drew's Players, Nelson and Clayton, Jack Denton, and pictures 2-7; pleasing bill; S. R. O.

LAWRENCE.—OPERA HOUSE (George W. Gallagher): Zelda Sears in The Nest Egg Sept. 28-30 pleased small houses; co. very good. The Fighting Parson 2-4. The Lottery Man 5 canceled. The Spendthrift 6, 7. Louis Mann 9. Over Night 12-14. Naughty Marietta 16.——BROADWAY (W. C. Fleming): Dave Lubin and co. headed good bill 2-7; large houses.——COLONIAL (John F. Adams): Opens with Keith vaudeville 16.

LOWELL.—OPERA HOUSE (Ralph A. Ward): Dante's Inferno pictures 2-7; good houses. Over Night 9-11.——MERRIMACK SQUARE (F. J. Carroll): Merrimack Square Stock co. in One Touch of Nature. Rose Pitonof, Bessie Le Count, Ell Dawson, Eva Weston 9-11; capacity business.——HATHAWAY (J. J. Gartland): Donald Meek Stock co. in A Gentleman from Mississippi 2-7; capacity. Texas 9-14.

FITCHBURG.—CUMINGS (H. F. Jackson): The Newlyweds Sept. 28; good co. and business. Man on the Box 7. Golden Rule, Ltd., 10. Naughty Marietta 11.——ITEMS: Milton Dawson, who was here with The Newlyweds, was at one time with the Whalow Park Opera co.—Manager Jackson is away on a business trip. —Charles H. Webster and family are here on a visit.

HOLYOKE.—EMPIRE (T. F. Murray): Empire Stock co. in The Wife 2-7 pleased big business. Robert Lee Allen, H. O. Holland, Pearl Gray, Margaret Ralph, Edna Andress, William Jeffrey, Thaddeus Gray, John Warner, and Miss Milliken, all deserve credit for good work.

GLOUCESTER.—UNION HILL (Lothrop and Tolman): The Man on the Box 3; large and well-pleased audience; excellent co.; headed by David Perkins and Marion Johnquest.——ITEM: Fred Harvey, a former Gloucester boy, was one of the Man on the Box co.

NORTHAMPTON.—ACADEMY (B. O. Potter): The Turning Point 2; good; patronage small. Paul J. Rainey's Studies from Arctic Life 7. Mordkin and Russian Dancers 11.

ATHOL.—ELLSWORTH OPERA HOUSE (A. Ellsworth): Town Marshal Sept. 29; good co.; poor business.

MICHIGAN.

DETROIT.

Everywoman at the Garrick—Nora Bayes and Jack Norworth Cordially Received.

At the Garrick, Henry W. Savage introduced Everywoman, and mention should be made of the work of the principals, Frederic Warde, Marie Wainwright, Jane Oaker and Nester Lennon. The orchestra, under the direction of Selli Simonson, rendered admirably the special music composed for the play. Next week May Robson in The Three Lights.

Nora Bayes and Jack Norworth, in Little Miss Fix-It 2-7, received a cordial reception at the Opera House. Next week Maude Adams in Chantecler.

This week marked the Fall and Winter opening at the Temple Theatre and the honors were about evenly divided among the three star acts. Ethel Green sang a number of songs which were new to Detroit; Charlotte Parry had a powerful little sketch built around her impersonations, and the Four Diving Norins were seen in one of the best acts of the kind ever seen on the local stage; but the list is not complete without the addition of Mr. and Mrs. Erwin Connelly in Sweethearts. The balance of the bill included Brown and Ayer, Jolly and Wild, the Stanleys and Nevins and Erwood.

The Virginian was revived at the Lyceum 1-7, under the management of James H. Palser, with George Kelly in the title-role. Next week Beulah Poynter in The Call of the Cricket.

The Cecil Operatic Singers and Charles Kenna were two of the strong numbers on the Miles bill 2-8, the former being a real musical act, notwithstanding the much abused meaning of the term, and the Kenna Street fakir act is too well known to need comment. On the same bill were found the names of Sol. Berne, Barrett and Earle, Anna Jordan and Company and Forrester and Lloyd.

The Columbia Burlesquers, which is two-thirds Leo Stevens, comedian, crowded the Gayety 1-7. The olio was considerably above the average and especially notable was the work of the four Banta Brothers. Next week The College Girls.

It was a good burlesque entertainment which was given by the Yankee Doodle Girls at the Avenue 1-7. The Rush Ling Toy, Imperial Chinese illusionists, headed the olio. Next week Star Show Girls. ELYP A. MARGNI.

ANN ARBOR.—THEATRE: Walker Whiteside opened his season in The Magic Melody 2; co. under management of Paul H. Liebler and includes Herbert Sears, Ernest Cossart, Richard Sherman, Frederick Wallace, Maude Shaw, Anna Fields, and Florence Fisher.——ITEM: This play was successfully produced four years ago and should prove an adequate vehicle to succeed The Melting Pot, which Mr. Whiteside has used for three years.

KALAMAZOO.—FULLER (W. J. Donnelly): Grace Van Studdiford in The Paradise of Mahomet Sept. 22 delighted. George Sidney 23; best yet. Checkers 27. Ethel Barrymore in The Witness for the Defense 29. Girl from U. S. A. 30. Thomas E. Shea 2-7.——ACADEMY (B. A. Bush): The White Sister 22 pleased good business. Ten Nights in a Barroom 23 to capacity.

MENOMINEE.—OPERA HOUSE (C. L. Cook): The Sweetest Girl in Paris Aug. 31; good co.; packed house. U. T. C. Sept. 25; fair co. and house. Grace Van Studdiford in The Paradise of Mahomet 26; excellent co.; pleased large house. The Aviator 13. Checkers 21. The Girl I Love 24. Madame Gadski 27. Three Twins 30.

OWOSSO.—THEATRE (Ed. Jamieson): The Little Homestead Sept. 30, 1 pleased good business. The Powell Stock co. opened 1 in The Beauty and the Barker; big business. Earl Rexford, an Owosso favorite, playing prominent part; entire co. were the guests of the Elks at a social session 3. Lillian Lyon Stock co. 8-14. Messenger Boy 15.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy): Nancy Boyer Stock co. Sept. 25-30; fine business. Plays: When Knighthood Was in Flower, Love Watches, Miss Hobbs, My Wife, At Cozy Corners, and Young Mrs. Winthrop. Lyman Howe 5. Madame Sherry 6. Walker Whiteside 7.

PORT HURON.—MAJESTIC (Sam Hartwell): Tempest and Sunshine 1; fair business and co. The Little French Maid 4 pleased good house. Brewster's Millions 8. Madame Sherry 9. Fortune Hunter 15. May Robson in Three Nights 17. Get-Rich-Quick Wallingford 30. Baby Mine 23.

CALUMET.—THEATRE (J. D. Cuddihy): Lion and the Mouse Sept. 27; excellent co.; fair business (rain). Martin's U. T. C. 29; very good business. Anna Day in When Knighthood Was in Flower 2. Mother 9. Right of Way 12.

BATTLE CREEK.—BARROW: Howard Players Sept. 25-30; good co.; fair business. Plays: Divorcons, The Man of the Hour, The Vow, Before and After, The Deputy, Pinkette. Nancy Boyer Stock co. 1-14.——ITEM: Elks' Fair in new Temple 14-21.

COLDWATER.—TIBBETTS OPERA HOUSE (John T. Jackson): Howe's pictures Sept. 26; capacity. Show Girl 30. When Johnny Comes Marching Home 3. Kinemacolor pictures 5-7. Walker Whiteside 9. Monte Carlo Girls 12. Quincy Adams Sawyer 19.

IRON MOUNTAIN.—RUNDLE OPERA HOUSE (A. J. Rundle): Lion and the Mouse Sept. 25; large and thoroughly pleased house. When Knighthood Was in Flower 4. Right of Way 9. The Aviator 14. Great Wayne co. 26, 27.

BIG RAPIDS.—COLONIAL (Bartlett Doe): Camille Sept. 29 pleased good business. U. T. C. 6. A Messenger Boy 12. His Honor the Mayor 17.

MINNESOTA.

MINNEAPOLIS.

New Season Makes a Good Beginning—Grace Van Studdiford Pleased Shubert Patrons.

This is the first real week of the theatrical year here, with plenty of novelties and excellent attractions. In preceding weeks there has been a consistent list of revivals and former favorites, with H. B. Warner in Alias Jimmy Valentine as the conspicuous novelty. However, things apparently are under full swing now and the outlook is much brighter than before.

At the Metropolitan 1-4 Fred Niblo reappeared with The Fortune Hunter, in which he does such superb work. Frank Bacon repeated his well-deserved success as the old inventor. The play drew well and will be wecome on many future visits. George Beban in The Sign of the Rose filled out the week, the entire production being taken straight to New York from here. Ethel Barrymore in The Witness for the Defense 9-11 and Elsie Janis in The Slim Princess 12-14.

At the Shubert a little-heralded comic opera, The Paradise of Mahomet, proved the most delightful musical offering we have had since The Arcadians. Planquette's swinging music and a uniformly good co. made an excellent combination. Grace Van Studdiford, looking far more youthful than on her last appearance here and in excellent voice, was a brilliant Bengaline, although she was pressed hard for the honors by Laura Burt, who romped through the role of the aunt with infectious high spirits and whose comedy work was captivating. Florence Rother was a winsome gypsy, while John J. McGowan and Florenz Kolb were the comedians. The chorus was gingery and a sextette of agile dancers added greatly to the success of the production. Mother, with Katie Putnam in the title role, 8-14.

At the Bijou The Third Degree returned with an excellent co., headed by Sarah Padden, who repeated her success of last season as Annie Jeffries. Joseph Garry was forceful and well poised as the lawyer, Arda La Croix was the doctor, and Daniel Fager, a Minnesota boy, played young Jeffries. The Light Eternal, with Eugenie Blair, follows.

At the Orpheum Robledillo, king of the wire, headed the bill. Others were Mazie King, Bedini and Arthur, Ed. F. Reynard, Mlle. De Faillieres, Belmore and Adair, and Brent Hayes, a banjo player, who made the hit of the bill. May Yohe headed the bill at the Miles. Nat Fields's The Girl Behind the Counter performed a like service at the Unique, and Joe Deming was featured at the New Grand.

Pat White was the attraction at the Dewey, and the new Jersey Lilies bloomed at the Gayety.

Alice Nielsen and Riccardo Martin appeared in concert at the Auditorium 10.

CARLTON W. MILES.

ST. PAUL.

Praise for George Beban—The Light Eternal Did Well on Second Visit Here.

George Beban in The Sign of the Rose scored an artistic triumph at the Metropolitan 2-4, and in acknowledging the half dozen curtain calls at the close of the third act, Mr. Beban acted wisely in not stepping out of the character of the unfortunate Pietro. George Probert, Franklyn Ritchie, James A. Marcus, Marie Pavey, and Edith MacBride were among the excellent support. The Fortune Hunter 5-7. Elsie Janis in The Slim Princess 9-11. Ethel Barrymore 12-14. Eddie Foy 15-21. Walker Whiteside 22-28. The Girl I Love 29-Nov. 1. Girl of My Dreams 2-4.

The Light Eternal, with Eugenie Blair, John Milton, and George A. Lessey in the leading roles, paid its second visit to the Grand 1-7, and enjoyed very satisfactory business. The elaborate settings evoked much admiration. Three Twins 8-14. Traveling Salesman 15-21. George Sidney 22-28.

Sandwiched in between the Town Hall Minstrels' closing song, "The Jungle Band," and Brown, Harris and Brown's opening number, "I Want to be a Soldier," Dr. Ludwig Wullner gave his wonderful interpretation of Schubert's "Erlkonig" at the Orpheum 1-7. In spite of the incongruity of association, the venture may be voted a success and speaks well for the future of vaudeville. The twelve-minute sketch, Room 44, Lynch and Zeller, Musikalgirls, and Hinton and Wooten, were other numbers on the programme.

The Empress 1-7 offered Vilmos Westony, Kara, Art Adair, Sullivan and Pasquelena, Phillips and Merritt and Bernardo's Equilibrists.

Nadje heads the Majestic bill 2-8, and Joseph O'Callahan is the feature act at the Gaiety 1-7.

Al Reeves Beauty Show "took the lid off" at the Shubert 1-7. Settings and costumes were unusually elaborate. The Shubert is now being advertised as a burlesque house, "the home of musical comedy" slogan, used for the breaking-in period, having been abandoned. Zallah's Own co. was the star offering 1-7.

JOSEPH J. PFISTER.

WINONA.—OPERA HOUSE (O. F. Burlingame): William Hawtrey Sept. 26 in Dear Old Billy found favor with good-sized audience. Chauncey Olcott in Macushla 30, packed the house as usual; many encores. J. Doug Morgan in His Father's Sin 1 to good business. Elks' Minstrels (local) 3, 4.

AUSTIN.—IDLE HOUR (Collins and Valtean): Flora De Voss co. Sept. 25-30 to capacity business; good co. Plays: Two Thieves, Queen of Queer Street, Midnight in New York, The Vagabond, Merely Mary Jane, and Trilby. Three Twins 5.

RED WING.—T. B. SHELDON MEMORIAL AUDITORIUM (W. A. Scott): Miles's Theatre Road Show Sept. 25-27; good co. and houses. Hugo V. Koch in The Servant in the House 28; excellent co.; good house. Morgan Stock co. 2-7.

BRAINERD.—OPERA HOUSE (F. G. Hall): Jeanne Towler in The White Sister Sept. 30; well pleased; business fair.——ITEM: Tom Brown, formerly manager of Crookston Opera House succeeded F. G. Hall as manager Oct. 1.

MISSISSIPPI.

JACKSON.—CENTURY (S. J. Myers): Tim Murphy in The New Code Sept. 27; well received; large house. The Thief 5. William Col- Field 23. Chorus Lady 24, 25. Jolly Bachelors lier 16. Alma 18. Driftwood 20. Al. G. 26, 27. Sweet Sixteen 30, 31.——ITEM: House has been much improved and season's outlook bright.

TUPELO.—OPERA HOUSE (L. G. Milam): The Thief Sept. 28; good co. and performance, to small house. Night Riders 25.——UNDER CANVAS: Barnum and Bailey's 3; two performances; good business. Pawnee and Buffalo Bill 14.

BILOXI.—DUKATES (J. J. Corcoran): Pictures and songs Sept. 24-30; good business.——PLEASURE DOME (S. T. Stevens): Pictures and songs 24-30; good business.——AIRDOME (S. T. Stevens): Closed a very successful season.

YAZOO CITY.—YAZOO THEATRE (D. Wolerstein): Kinemacolor pictures 5-7. Alma, Where Do You Live? 23. Field's Greater Minstrels 24.

CLARKSDALE.—NEW THEATRE (Crawley Brothers and Burke): George Evans's Honey Boy Minstrels 12.

MISSOURI

KANSAS CITY.

Annual Fall Festivities Drew Many Visitors—Woodward Stock Offerings Pleased.

The annual Fall festivities, known locally as Priests of Pallas week, were held 1-7, drawing many thousand visitors to the city. Business was unusually big at all the theatres and amusement places in consequence, while the special attractions included the gorgeous electrical parade of the Priests of Pallas, the beautiful P. O. P. ball in Convention Hall, with its wonderful ballet, and the big ball masque at the same hall the latter part of the week.

The production of The Piper, with Edith Wynne Matthison in the title-role, was the Shubert attraction 2-7, playing to a series of packed houses. The play was charming, while its star was even more so, a happy combination that could not fail to please. The supporting co. were excellent throughout, the work of William Raymond, Olive Oliver, and Bernice Golden deserving special praise. Pinafore 8-14.

The Girl of My Dreams opened for a week's run at the Willis Wood 1, playing to big business. John Hyams and Leila McIntyre headed the presenting co., which was both capable and of goodly proportions, and the audiences were so enthusiastic as to require many encores. The work of Alice Hills, Percival Aylmer, Henrietta Lee, Irving Brooks, and Carrie Bowman also deserves mention. The production was attractively staged. Madame Sherry 8-14.

Glittering Gloria was the Woodward Stock offering at the Auditorium 1-7, being well received by big crowds nightly. Lola Downin played the name part excellently; Austin Webb and John J. Flanigan shared in the comedy honors. Others of the co. pleased likewise. The Fourth Estate 8-14.

The Grand had Hanlon's Fantasma 1-7, which found ready favor. If one likes the mysterious he may find it to his heart's content in this production, and while it does not change in the main from year to year there are always new features to enliven the performance. Chauncey Olcott in Macushla 8-14.

Daniel Boone on the Trail held the boards at the Gilliss 1-7 and played to crowded houses. The story told is interesting as well as exciting, and a capable co. made much of their parts. The play was also well staged and costumed. A Fugitive from Justice 8-15.

Owing to a washout several of the acts billed for the Orpheum 1-7 failed to arrive for the opening performance of the week, but Manager Lehman secured one or two holdover acts and with several local players whom he picked up made up a very attractive programme. The belated arrived for the second day and the regular bill as given included Mary Norman, A Night in a Turkish Bath, Lola Troupe, the Dandies, Wilson and Wilson, Clifford Walker, Smith-Melnotte Twins, and Mabelle Fonda co., all pleasing.

The Big Banner Show at the Gayety was also held up and did not arrive for the Sunday performances as usual, but opened up in good shape Monday night. Ed. Gallagher and Al. Shean have a big attraction behind them and all seemed to please greatly.

The Jardin de Paris Girls played the Century 1-7, although through a late arrival the opening performance was only given in part. Abe Leavitt headed a big co. of funmakers who found ready favor with the big audiences. Bohemians 8-14.

The Empress, playing to capacity 1-7, had another big bill, including Edouard Jose and co., Watson and Dyer, the Berrens, Ben Smith, Beck and Henney, and Makarenko Duo, all winning applause.

D. KEEDY CAMPBELL.

ST. JOSEPH.—TOOTLE (C. U. Philley): Dante's Inferno Sept. 24-30; fair business. Seven Days 28; good co.; pleased fair business. Madame Sherry 6. Chauncey Olcott in Macushla 7. C. U. Philley, formerly manager of the Tootle Theatre, has again taken over the management.——LYCEUM (C. U. Philley): Fantasma 25-30; excellently staged; capacity houses. The Traveling Salesman 1-4. The Denver Express 5-7.——ITEM: A gala week, under the title of the Reign of the Royal Robidoux, consisting of Horse and Stock Show, Flower Parade, Children's Flower Parade, Country Band Contests, and Fancy Dress Ball at Auditorium, with Arthur Pryor leading the band, drew large crowds 25-30.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet): Bright Eyes Sept. 24; large; well satisfied house. Gertrude Hoffman 25; with elaborate settings; an unusually capable orchestra to aid herself and a really efficient co. of artists; was a revelation to a small audience. Sam Bernard 2. Third Degree 7. White Sister 14. Sheehan Opera co. 17.——FAMILY (Earl Keeler): Closed; co. to tour State; opening Lewistown 1 for two weeks.

NEBRASKA.

OMAHA.

Seven Days and Madame Sherry at the Brandeis—Good Bills and Business.

All our theatres are profiting richly by the influx of visitors for the annual festivities of the Knights of Ak-Sar-Ben Sept. 27, 28, inclusive.

Seven days was the attraction at the Brandeis 29, 30, playing to splendid business and pleasing all. Madame Sherry 1-4, repeated its former success, and the many friends of Flo Irwin, who has not visited Omaha before for a long time, were glad to see her in the role of the Irish housekeeper. Manager Burgess has Chauncey Olcott 5, 6. The Traveling Salesman 7. The Fortune Hunter 8-11. The Mollusc 12-14.

The Bill at the Orpheum for 1-7 is Louise Stickney's Little Circus, Eddie Redway and Gertrude Lawrence in Moonflowers, William H. Thompson in The Wise Rabbi, Master Albert Hole, Dan Burke, Keller Mack and Frank Orth, and the Marcel and Boris Trio. As usual, the programme was most popular.

The Gayety has Clark's Runaway Girls 1-7, and the house is crowded twice daily. Al. Reeves's Beauty Show 8-14.

Manager Franke, of the Krug, is wearing a broad smile, caused by the excellent business done by The Bohemian Burlesquers, who are spending the week at that house.

The Boyd Theatre was opened under the Shubert management week of 1, with the Dante Inferno pictures. This is the best thing of the kind seen here, and business is excellent. The Man from Home 12, 13.

At the American the Woodward Stock co. and Eva Lang are giving Glittering Gloria week of 1, with The Widow's Might 8-14.

J. RINGWALT.

NEVADA

RENO.—MAJESTIC (Arthur J. Aylesworth): Alias Jimmy Valentine Sept. 30; big business. Lilly Dorn and Ignaz Haroldi 3. Harry Corson Clarke 8.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Corson and King): Zelda Sears and an excellent co. in The Nest Egg 4; more than delighted fair business; deserved capacity. Madame X 7. Naughty Marietta 19. The Fighting Parson 21. Raney Follette 23. Over Night 26. Beauty Spot 28.——ITEM: George J. Elmore, manager of The Nest Egg co., was welcomed by friends here 4.

CLAREMONT.—OPERA HOUSE (H. T. Eaton): The Blue Mouse Sept. 22; small audience; one of the best attractions ever here. Forty-five Minutes From Broadway 29; pleased fair house.

BERLIN.—ALBERT (Albert Croteau): Phil Ott's Comedians 2-4; fair to good houses. The Witching Hour 9.

NEW JERSEY.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): Photoplay and vaudeville Sept. 30 attracted an audience that crowded the theatre to the doors. The Real Thing, with Henrietta Crosman, 6. Seven Days 11.——ITEMS: James H. Birch, Jr., of this city, president of the Circumnavigators' Club, has turned his attention to scenario writing. Never Believe in Signs, recently released by the Essanay Co., being a product of his brain. The picture was shown at the Auditorium 27.—James Hughes, in vaudeville, has played in support of some of the best known tragedians of the past.—The Metropolitan Band, Gilbert Irons, leader, has again been engaged to furnish music for the Mt. Holly Fair. The popularity of this musical organization is State wide.—The condition of James W. Lanning, president of the Auditorium Amusement Co., whose prolonged illness has been noted, remains unchanged.—Ray Dooley with her Metropolitan Minstrels appeared at Keith's Philadelphia house week of 2. Miss Dooley hails from Camden, N. J.—Attractions that have canceled time are underlined for a later date.

J. WILL BURR.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses): Thy Neighbor's Wife, with Arthur Byron, failed to draw to any great extent 2, 3. Henriette Crosman in The Real Thing pleased and played to good business 4. The Enchantress was to have been given its initial performance here 6, 7, but was compelled to cancel owing to the fact it was not ready for production. East Lynne 11. Fiske O'Hara in Love's Young Dream 12-14.——TRENT (Montgomery Moses): High-class vaudeville to good houses 2-7. Three White Huhns, Lane and O'Donnell, Chinko and co., Jarvis and Harrison, the Graziers, Elsie Durand, the Two Macks, and the Trentograph daylight motion pictures.——STATE STREET THEATRE: Motion pictures and vaudeville to good business week of 2.——BROAD STREET THEARE (J. Fish): Will open with stock 16.

PATERSON.—LYCEUM (F. J. Gilbert): Presented the Jewish Dramatic co. 1 to good house. The Italian Opera co. 2, 3 drew fairly well, but as well as the merit of the attraction deserved. R. J. Jose in Silver Threads 4-6 pleased goodly numbers. Let George Do It 8-13.——OPERA HOUSE (John J. Goetchius): The stock appeared for the second week, 1-6, in When Knighthood Was in Flower; performance pleased. The Man of the Hour 6-13.——EMPIRE (A. M. Bruggemann): Drew well 1-6 with the following bill: Will Lacey, Eddie Benton, Ellice and Elliot, Erwin and Piper, Harry Tate in Motoring, Ollie Barnard and co., McCormack and Irving, and Gilman and Delano.——MAJESTIC (W. H. Walsh): Offered a good bill, headed by the Five MacGregors and James Francis Dooley, 1-6, to good attendance.

PLAINFIELD.—THEATRE (Harry Sanderson): S. H. Dudley and the new Smart Set in Dr. Beans from Boston played to good house Sept. 28. Let George Do It 30; well received; catchy music and good comedy. George P. Murphy as George the Janitor did the comic supplement credit. Among others who pleased were Iva Irby, Minthrope Worthy, and Russell Lennon. Bob's Sister 2, with Forrest Winant, Robert Deshon, and Dorothy Dorr. Henrietta Crosman in The Real Thing 5; enthusiastically received by big house; good co. Fiske O'Hara 7. Excuse Me 9. Sins of the Father 11. The Fair Co-Ed 20. Madame X 21. Grace La Rue in Betty 24.

UNION HILL.—HUDSON: Business is immense here and the programme offered by the management is a fine one. Appearing 2-7 were Arthur Bernardi, Ed. Hawley and co., Robert Eldridge, Arthur Whitelaw, Overing Trio, Chick and Chicklets, Bixley and Lerner, and Doddridge, Seaman and Leifer.

RED BANK.—LYCEUM (Fred Falkner and W. H. Hamilton): Orrin Johnson in Father Jerome 2; good house; pleased.

NEW YORK.

ELMIRA.—LYCEUM (Lee Norton): Three Twins Sept. 29; good house; pleased. Howe's pictures 3; capacity; splendid. The Gamblers 4; good house; strong performance, in which Wright Huntington, William Lambert, Willis Granger, Mabel Brownell, and Louise Gerard were seen to particular advantage. The Girl Who Dared 7.——MOZART (G. W. Middleton): Popular Maurice Stanford brought the Stanford and Western Players back for a season's engagement, opening 2-7 in The Wife; large and delighted houses. Emily Smiley was warmly welcomed and made a pronounced hit as Helen Truman. Brandon Evans, the new leading man, jumped into instant favor as John Rutherford. Edward Keane was a satisfying Robert Grey and C. Norman Hammond an adequate Matthew Culver. Margaret Field pleased greatly as Kitty Ives, and a co. of unusual strength, the best ever put forward at the Mozart, was rounded out by Dora Young, Mabel Reed, David Rogers, Hugh Reticker, Beatrice Dauncort, Edward Haverly, and Ernest Sinclair. The accessories were pleasing and the Mozart orchestra contributed much. The City 9-14.——ITEMS: Frank E. Tripp, of the Elmira "Star-Gazette," has resumed the position of press representative at the Mozart and is doing telling work.—Davis and Walter, of Salamanca, N. Y., have leased the Casino, on State Street, and will offer motion pictures.

J. MAXWELL BEERS.

ALBANY.—HARMANUS BLEECKER HALL (Edward M. Hart, res. mgr.): Mutt and Jeff Sept. 28 drew fairly well. Pomander Walk 2; made a big hit with a large and appreciative audience. Fritzi Scheff in The Duchess 3, 4 attracted very large audiences. The Chocolate Soldier 9, 10. Yiddish co. 11. Aborn's Opera co. in The Bohemian Girl 12-14. Harry Lauder 25.——EMPIRE (James H. Rhodes, res. mgr.): Ben Welch's Burlesquers 2-4 won a well-deserved success with full capacity houses. Ben Welch and Lew Kelly were the leading figures, while the choruses were large, tuneful and handsomely costumed. Bon Tons 5-7. Queens of the Jardin de Paris 9-11. Bowery Burlesquers 12-14.——GAIETY (O. H. Stacy): The Manhattan Girls did an enormous business 2-7, with two snappy burlettas, an excellent olio of vaudeville numbers, and clientic dances as an added feature. Town Talk Burlesquers 9-13.——ITEMS: Proctor's and the Majestic theatres are still offering entertaining vaudeville programmes in conjunction with the latest moving picture films and the customary packed houses prevail.—Jane Isdell, a well-known Albany girl, is a prominent member of Ben Welch's Burlesque co., which appeared at the Empire 2-4.—Manager E. M. Hart, of the Hall, announces the booking of the All Star Imperial Russian Ballet 20.

GEORGE W. HERRICK.

ROCHESTER.—LYCEUM (M. E. Wolff): Ad Club vaudeville drew capacity houses 2, 3; clever amateur performances. Billie Burke in The Runaway 4, 5 drew usual large following. She received able support from C. Aubrey Smith, Edwin Nicander, and Alice Gale. Folies Bergere co. drew packed houses 6, 7. Many clever novelties were presented. The Pink Lady 9-14.——BAKER (F. G. Parry): The Real Girl, a musical comedy, was cordially received 2-4. Bonita in the leading role was seen in some clever song numbers. Mutt and Jeff proved interesting and laughable 5-7. The Newlyweds and Their Baby 9-14.——COOK'S (W. Muntz): New Century Girls presented The Two Pikers, which was enjoyed by large houses 2-7. The burlesque is clean and bright, and gave splendid opportunities to Tom McRae, the leading comedian.——CORINTHIAN (F. Strauss): The popular Bowery Burlesquers offered a two-piece musical burlesque, which was well received 2-7.

E. G. ZIMMER.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles G. McDonald): The Bohemian Girl was given an elaborate production Sept. 29, 30 to fair-sized and enthusiastic audiences. Fritzi Scheff was seen to great advantage in The Duchess 2, and largest audience of the season was on hand. Strong supporting co., included Lillian Spencer, Ryley Chamberlain, George Anderson, and John Hazzard. Pomander Walk 3; excellent co.; good business. The Confession 6, 7. A Million 9.——MOHAWK (J. Ackerman Gill): The Passing Parade held forth 28-30, and drew big houses. Will H. Sloan, James Rowland, and May Belmont headed the co. The Bon Tons 2-4 played to small business. Bert Baker, besides writing the book, is the principal comedian, and is easily the hit of the show. Ben Welch's Burlesquers 5-7. Bowery Burlesquers 9-11. Queens of the Jardin de Paris 12-14. Vanity Fair 16-18.

NAT SAHR.

SYRACUSE.—WIETING (John L. Kerr): Fritzi Scheff in The Duchess 6, 7. Pomander Walk 9-11. John Mason in As a Man Thinks 12-14.——EMPIRE (F. Gage): The Folies Bergere was a gorgeous production and drew well 2-5. Billie Burke 6, 7. The Three Romeos 9-11. A Million 12-14.——BASTABLE (S. Bastable): Mutt and Jeff, with Ross Snow in the former role, attracted big houses 2-4. Bonita 5-7. The Night Rider 9-11. At the Old Cross Roads 12-14.

F. A. BRIDGMAN.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw): The Gamblers Sept. 29; excellent business.——KEENEY'S ORPHEUM (S. L. Oswald): Howell-Keith Stock co. 25-30.——LYRIC (J. R. Lewis): Vaudeville 25-30; good business.

DON HOLBROOK.

BINGHAMTON.—STONE OPERA HOUSE (H. L. Hathaway): The Fortune Hunter 2; enthusiastically received; very large audience. Will Deming as Nat Duncan made a real hit. Curtis Benton as Henry Kellogg and Meta Green as Betty Graham were both excellent, and the work of the other members of the co. was of a very high order. The Bohemian Girl 5; splendid performance; witnessed by fair-sized audience. The Newlyweds and Their Baby 6. The Gamblers 7. Whiteside-Straus Stock co. 9-15.

ROME.—LYRIC (C. R. Edwards): Mae La Porte Stock co. closed two weeks' engagements Sept. 16; having given fair satisfaction. Three Twins 14; good business. U. T. C. 15; two

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performances, to fair houses. Seven Days 20 pleased large house. Vaudeville 18-23: John W. Cowan, A. F. Tanner, Jack Dresdner, Houston and Olmstead, and Tom Ripley; good business. The Gamblers 27; excellent. Moore's Musical Comedy co. in The Belle of Tubbtown 28-30; good. The Fortune Hunter, with William Russell in the leading role, 4; splendid, to large house.

GLOVERSVILLE.—DARLING (Will E. Gant): Howe's pictures Sept. 28; as usual turned them away; pictures fine. The Girl Who Dared 30; matinee and night; fair business; co. failed to please. At the Old Cross Roads 2; did good business and pleased. The Turning Point 7. The Confession 10. Wolf 11. Home Trap 12. Tracked by Wireless 13. The Cat and the Fiddle 14. Beauty Spot 16. Blue Mouse 18. Forty-five Minutes from Broadway 21. Peggie [illegible] 22. Witching Hour 25.——ITEM: The Girl Who Dared co. closed here 30.

SARATOGA SPRINGS.—BROADWAY (M. B. [illegible]): The Girl Who Dared Sept. 29 disappointed small audience. Seven Days 3; large and pleased audience. Stetson's U. T. C. pleased two good houses. Forty-five Minutes from Broadway 12. The Witching Hour 17. The Cat and the Fiddle 19. Baby Mine 26. Chauncey Olcott Nov. 2.

TROY.—RAND'S OPERA HOUSE (H. T. [illegible]): Aborn Opera co. Sept. 28 in The Bohemian Girl delighted capacity. Baby Mine 29, 30 amused large audiences. The Confession 2-4, under auspices of Knights of Columbus; business good. Mortimer Snow, a Troy favorite, received an ovation. U. T. C. 6, 7. King Baggot's Stock co. 9-14.

CORNING.—OPERA HOUSE (H. F. Tuthill, res. mgr.): The Three Twins Sept. 30 pleased large house. His Honor the Mayor 3; fair house. The Gamblers 5.——ITEM: A percentage of receipts from The Gamblers was donated by the Authors' Producing co. to Austin, Pa., flood sufferers. C. H. Simons, manager of the Corning house, gave his percentage also.

MIDDLETOWN.—STRATTON (O. S. Hathaway): Alma, Where Do You Live? Sept. 28 pleased good house. Nina Collins deserves mention. Fortune Hunter 29; good co. and business. Mutt and Jeff 2 pleased S. R. O. Lillian [illegible] made big hit. Baby Mine 6. Howe's pictures 11.

UTICA.—MAJESTIC (Ford E. Anderson): Girl Who Dared 2; special features; pleased large houses. Aborn Opera co. in The Bohemian Girl 3 pleased good business. [illegible] 4. [illegible] in The Duchess 5 delighted large house. At the Old Cross Roads 6. The Newlyweds 7.

GRANVILLE.—PEMBER OPERA HOUSE (F. A. Burke): Confession Sept. 29; fine performance, to S. R. O.; work of Clifford [illegible] greatly appreciated. Alma, Where Do You Live? 2; good co. and performance; good business. U. T. C. 3; S. R. O. Forty-five Minutes from Broadway 10. Madame X 27.

OSWEGO.—RICHARDSON (William J. Richardson): Seven Days Sept. 21; good co. and business. The Gamblers 30; matinee and night; pleased two good houses. The Newlyweds and Their Baby 3; matinee and night; good co.; pleased fine business. At the Old Cross Roads 10; matinee and night.

BATAVIA.—DELLINGER OPERA HOUSE (William F. Hall): Harry D. King Stock co. in Wife in Name Only, Shamus O'Brien, In Arizona, Beyond Pardon, The Man and the Hour, What Happened to Smith, The Circus Girl, Tom Sawyer 2-8; excellent co.; playing to S. R. O.

WAVERLY.—LOOMIS OPERA HOUSE (B. L. Winters): Whiteside-Straus co. in For His Sister's Sake, Switchman's Daughter, Under Southern Skies, Girl and Man, Sweet Molly, Sign of the Crucifix, Country Boy in New York, and Angel of the Trail Sept. 25-30; good co. and business.

ONEONTA.—THEATRE (George Roberts): Harry Lewis, with his dogs and monkeys and the Musical Hughs, filled the house at each performance 2-4. Lewis's Dogs and Monkeys, Williams and Havil, and the Musical Saxons in A Day at a Military Post 5-7. The Gamblers 6.

GENEVA.—SMITH (F. K. Hardison): His Honor the Mayor Sept. 30 drew well; audience well pleased. Fortune Hunter 5. Gamblers 10. Beauty Spot 12. Madame Pilar Morin 14. Confession 17. Turning Point 23. Henrietta Crosman 25. Blue Mouse 26.

PENN YAN.—SAMPSON (C. H. Sisson): Girl in the Taxi Sept. 28 pleased good business. Whiteside-Strauss co. 2-7 to S. R. O. The Gamblers 11. The Turning Point 18. At the Old Cross Roads 21. Blue Mouse 27. Witching Hour 31.

AUBURN.—JEFFERSON (J. M. Brennan): Gamblers 2; greeted by good house.——BURTIS GRAND (J. N. Ross): Royal Comic Opera co. 2-7; fair business. Play: Mikado. Same co. 9-14.——AUDITORIUM (J. N. Ross): Girl Who Dared 12.

PLATTSBURG.—THEATRE (M. H. Farrell): U. T. C. Sept. 30; large houses. Phelan Stock co. 3, 4; satisfactory performance, to capacity. Forty-five Minutes from Broadway 9. Alma, Where Do You Live? 10.

NEWBURGH.—ACADEMY (Fred M. Taylor): Kirk Brown co. closed Sept. 25-30 with Two Orphans, Othello, Iron Master to good business; pleasing performances. Baby Mine 7. U. T. C. 14.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann): De Rue Brothers' Minstrels Sept. 28; good business. Walden, magician, 6. La Porte Stock co. 9-14. Turning Point 19. Blue Mouse 25. Forty-five Minutes from Broadway 30.

HORNELL.—SHATTUCK OPERA HOUSE (Charles S. Smith): Buster Brown Sept. 29; fair house and entertainment. Three Twins 2 pleased good house. A Pair of Country Kids 7. The Gamblers 14.

CORTLAND.—THEATRE (Dillon Brothers): The Three Twins Sept. 25 pleased good returns. The Fortune Hunter 3. The Newlyweds 5. Gamblers 9. Durmothe, magician, 11 (local benefit).

GLENS FALLS.—EMPIRE (E. J. Lynch): The Confession Sept. 30; afternoon and evening; good business; co. gave satisfaction. Forty-five Minutes from Broadway 11.

NEWARK.—SHERMAN OPERA HOUSE (S. F. Sherman): Buster Brown Sept. 27; good co.; business good. Midnight in Chinatown 17. Hungarian Hruby Brothers' Quintette 20.

COHOES.—MAJESTIC (C. P. Farrington): This house formerly called New Theatre will open about 9.——PROCTOR'S: Vaudeville and pictures 2-7; capacity business.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard): The Newlyweds and Their Baby 2; good business; pleased. The Cat and the Fiddle 9.

JAMESTOWN.—SAMUELS OPERA HOUSE (J. J. Waters): Kinemacolor coronation pictures 2-4; fair business; very good. Three Twins 6. The Top o' the World 9.

WELLSVILLE.—BALDWIN (Interstate Amusement Co.): Lyman Howe's pictures Sept. 28; full house. His Honor the Mayor 4.

HERKIMER.—GRAND (Ben Shermer): Little Miss Kut-Up Sept. 29 pleased S. R. O.

NORTH CAROLINA.

ASHEVILLE.—AUDITORIUM (S. A. Schloss): The Echo Sept. 28; fair co. and business. U. S. Marine Band 29; well patronized; two concerts. Madame Sherry 3; excellent co.; fine business. Chocolate Soldier 4. The Gamblers 6. Mutt and Jeff 13. Creatore's Band 14. Frederick the Great 20. Girl in Taxi 23. Clansman 24.

GOLDSBORO.—MESSENGER OPERA HOUSE (J. B. Higgins): Dandy Dixie Minstrels Sept. 30; good performance, to light business. Graustark 2 pleased fair business. Girl in the Taxi 3; excellent co.; good business. The Clansman 5. Creatore and his Band 6. Girl and the Tramp 7.

WINSTON-SALEM.—ELKS' AUDITORIUM (S. A. Schloss): The Clansman Sept. 29; large audience; very well pleased. Creatore's Band 30; small audience, but very appreciative. Coburn's Minstrels 3; fair audience; very well pleased. The Gamblers 4; large and most appreciative audience.

ROCKY MOUNT.—MASONIC OPERA HOUSE (R. L. Huffines): The Chocolate Soldier Sept. 29; capacity house; excellent co.; delighted. Girl in the Taxi 5.

NORTH DAKOTA.

WAHPETON.—OPERA HOUSE (M. C. Kelleher): The Third Degree Sept. 28, 29; excellent co.; pleased packed house.

OHIO.

ZANESVILLE.—WELLER (W. S. Canning): The Chicago Stock co. 2-7; fine co.; excellent business. The Family 10.——ORPHEUM (E. R. Harris): The Yoeada Indian Singers headliners 2-4; four other good acts; fair business.——ITEMS: "Billy" Canning, manager of the Weller, [illegible] by playing [illegible] in The New Minister, presented by the Chicago Stock co.—Jack Lewis, of this city, is playing the juvenile role in Back of [illegible] at the Columbus High Street Theatre 2-7.—The Orpheum will play a week of stock 16-21; popular Cato Keith and his excellent co. appearing.
LAURA B. POE.

SPRINGFIELD.—FAIRBANKS (Karl H. Becker): Elsie Janis in The Slim Princess 2 gave even a better presentation than last season and delighted a large audience. Kibble and Martin's U. T. C. 4. Grace George 5. Montgomery and Stone in The Old Town 7. Bayes and Norworth in Little Miss Fix-It. The Neighbor's Wife 12. Rock of Ages 13.——COLUMBIA (Sun Amusement Co.): Blumstein's Associate Players Sept. 25-30 closed their engagement in Three Weeks, A Neglected Wife, Camille, The Coward, Faust, and The Hidden Hand to very good business. Quincy Adams Sawyer 10.

YOUNGSTOWN.—GRAND (Joseph E. Shagrin): Across the Pacific Sept. 28-30; fair co.; good business. Quincy Adams Sawyer 2; fair co., to fair houses. The Gamblers 3; excellent co.; pleased good business. The Goose Girl 4; fair co.; good houses. The Family 5-7. Bonita in The Real Girl 9-11. Norman Hackett in Satan Sanderson 12-14.——ITEM: In The Gamblers the work of Gertrude Dallas, Frank Losee, and Paul Everton deserves much credit and was heartily received.——PARK (L. B. Cool): The Old Town 5.

DAYTON.—VICTORIA (William Sander): Howe's pictures Sept. 25-30; excellent; good houses. Elsie Janis in Slim Princess 2; fine; capacity. Montgomery and Stone in The Old Town 9. Nora Bayes-Jack Norworth in Little Miss Fix-It. The Neighbor's Wife 13, 14.——NATIONAL (Gil Burrows): Chief of the Service 25-27; poor business. Polly of the Circus 28-30; good performances; delighted large audiences. Heart of Chicago 2-4; fair; light business. Beulah Poynter in Call of the Cricket 5-7. Rock of Ages 9-11. Paid in Full 12-14.

LIMA.—FAUROT OPERA HOUSE (L. H. Cunningham): The Heart of Chicago Sept. 19; fair co.; poor business. The Fortune Hunter 23; matinee and evening; excellent co.; pleased crowded houses. The Earl Stock co. 25-30 in For Her Sake, Ishmael, When We Were Friends, Wife in Name Only, The King's Enemy; pleased fair houses. Lyman H. Howe's Travel Festival 1, 2. Elsie Janis 4. U. T. C. 5. The Gambler 7.

CINCINNATI.—GRAND: The Country Boy 2-7; capacity.——LYRIC: Jean Adair in Mother 2-7 drew crowded houses.——WALNUT: Polly of the Circus 1-7 pleased good business.——NEW LYCEUM: Stock co. in Under Two Flags 1-7; good co. and business.——EMPRESS: A Night in the Police Station.——HEUCK'S: Chief of the Secret Service.——PEOPLE'S: Darlings of Paris.——COLUMBIA: A Legitimate Hold Up.

URBANA.—CLIFFORD (Edward Hullinger): Corn Minstrels (local) 5, 6. Chorus Lady 30.——ITEMS: Many Urbanaians journeyed to Springfield to see Elsie Janis.—A. M. Hurd has an injured hand due to taking part in a baseball game, when Miss Janis awarded a silver cup to the winning team.—Manager William Kibbe rejoined the U. T. C. co.

PIQUA.—MAY'S OPERA HOUSE (M. Shea): Under the Stars and Stripes 3; good business; pleased. Get-Rich-Quick Wallingford 4; capacity; excellent performance. Keith Stock co. 9-14.——ITEM: Winifred St. Claire co. Sept. 25-30, played to the largest receipts for the week in the history of the house.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostend): Price Butler co. in Ishmael, Girl of Eagle Ranch, Dark Marriage Morn, Meadow Brook Farm, Thief and the Girl, and Last Round Up Sept. 25-30; small business. Peck's Bad Boy 10. Fighting Parson 20. Payton Dramatic co. 23-28.

OREGON.
PORTLAND.
Jumping Jupiter Found Ready Favor—Business Generally Good.

Jumping Jupiter with Richard Carle, Edna Wallace Hopper, and Will Philbrick pleased well filled houses at the Heilig Sept. 24-27. Baby Mine followed 28 and proved a financial success. The Girl in the Taxi 1, Sweetest Girl in Paris 8, Gertrude Hoffman 12, and Madame Eames 15.

Over at the Baker Sousa and his band gave two concerts 27 and drew crowded houses. The House Next Door and The Flower of the Ranch follow in order.
JOHN F. LOGAN.

SALEM.—GRAND (L. F. Waters): Richard Carle in Jumping Jupiter Sept. 22 delighted full house; excellent co. Baby Mine 27 drew crowded house and kept the audience in a roar of laughter. Earl Mitchell as Jimmy won hearty applause. Girl in the Taxi 30. The House Next Door 9. The Flirting Princess 14. Max Dill 18. The Traveling Salesman 23.

MEDFORD.—OPERA HOUSE (Walter McCallum): Richard Carle in Jumping Jupiter Sept. 21; good co. and house. Baby Mine 25. Girl in the Taxi 27. Sousa's Band 28.

PENNSYLVANIA.
PITTSBURGH.
Irma La Pierre Made Good Impression—Blanche Ring at the Alvin.

PITTSBURGH, Oct. 10.—Commencing last night at the Nixon Naughty Marietta will fill a two weeks' engagement, and the large co. presenting it is headed by Emma Trentini. Seven Days was acted by the No. 1 co. at this house last week, and the attendance was small but appreciative. Irma La Pierre's acting of Anne Brown was the best in the cast, and evoked much laughter.

Sowing the Wind is given a good presentation at the Duquesne, and the members of the Harry Davis Stock co. are well cast. Thais follows.

The Alvin has The Wall Street Girl, with Blanche Ring and a large supporting co. Underlined are John Mason in As a Man Thinks, Lew Fields in The Hen Pecks, and Robert Mantell in repertoire. Holbrook Blinn is entitled to being the mainstay of Edward Sheldon's play, The Boss, which was seen at this playhouse the past week, and he securely fulfilled every requirement.

The Trouble Makers is Ward and Vokes's vehicle at the Lyceum the current week, and Beulah Poynter in The Call of the Cricket for next week.

In the Music Hall at the Pittsburgh Exposition this week is the Imperial Russian Balalaika Orchestra, and Damrosch's Orchestra follows.

The Gayety offers The Belle of the Boulevard, with Charmion as an added feature, and The Cozy Corner Girls is the bill at Harry Williams's Academy.

The Grand is offering a good vaudeville bill, which includes the Romany Opera co., Lolo, the mystic Indian maid; the Aurora Troupe, bicycle riders; Will Rogers, lariat thrower, and the College Trio.

Elmer Rigdon, who writes the "Police Court Sketches" in the Pittsburgh "Press" and who is well known in local theatrical circles, is now the press representative of the Lyceum Theatre.

Maude Fealy was suddenly taken ill on last Wednesday, and her part in The Boss was taken by Ruth Benson—Mrs. Holbrook Blinn—upon very short notice, and her acting showed remarkable insight and vigor. Emily Stevens was sent for by telegraph, and assumed the role on Thursday night. Miss Fealy has a serious case of mastoid trouble, which may necessitate her absence from the stage for some time.
ALBERT S. L. HEWES.

SCRANTON.—POLI (J. H. Docking): Secret Service Sept. 25-30 to excellent business. All the parts were ably sustained, especially Edith Varney by Lillian Bayer and Lewis Dumont by George Webb; both scored hits. When the curtain dropped on the last act it closed the most successful stock season in the history of the house, both financially and artistically. A number of the players have been re-engaged for next season, notably Lillian Bayer, who is the most versatile and best all-around actress and the best liked leading woman that ever appeared at that

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theatre.——LYCEUM (Thomas M. Gibbons): Blanche Ring in The Wall Street Girl was greeted with a packed house. She is a prime favorite here and is always sure of a warm welcome. For only the second performance, the play ran very smoothly. If one may judge from the enthusiasm of the audience the play scored a big success here. Let George Do It 4, with matinee; co. excellent, to good business. George F. Murphy as George George was exceptionally funny and was the life of the play. He scored a decided hit and was accorded many encores and curtain calls. Iva Irny as Mary Ray, Soldier Redding (at two hours' notice) as Hazel May, Leona Stephens as Little Archer, Russell Lennon as Billy Brush, and Abbott Worthly as Dr. Theophilus Knutt were excellent and merit special mention. The Aborn Opera co. in The Bohemian Girl 5, with matinee; a strong co. to a very enthusiastic house. Blanche Morrison as Arline was a delight and made a well merited hit. Hattie Belle Ladd as the Queen was excellent. John R. Phillips as Thaddeus, George Shields as Devilsboof, Harry Lackstone as Count Arnheim merit special mention. The Dance of the Hours and the Tzigani Whirlwinds took the house by storm. The scenery was fine. Altogether it was the most pretentious production seen here in many a long day. Mutt and Jeff 6, 7. Yiddish co. 9. Bob's Sister 11. Excuse Me 13.——COLUMBIA (O. Nelson Tees): Sam Devere's A Dutch Champion week of 2; co. and business excellent. Will H. Ward and Pearle Laight were featured and made good. Gertrude Lynch's impersonations and La Nymphera merit special mention. The Merry Burlesquers 9-14.

ALLENTOWN.—LYRIC (N. E. Worman): Seven Days drew a good house Sept. 28, and was thoroughly enjoyed; co. well balanced; each character was in capable hands. The Daffydils Burlesque co.: matinee and night 29 to fairly good business. Furnished Rooms and All Aboard the Daffydil were well presented, and pleased very much. The chorus is strong; good to look at and finely costumed. The Smart Set, with S. H. Dudley and a good co. of colored people, gave two performances 30, and pleased. Henrietta Crosman in The Real Thing drew representative audiences. The comedy was well received and gave excellent satisfaction. Miss Crosman played the part of Jess Lorraine in her usual effervescent manner, and was never seen on this stage to better advantage. The supporting co. is excellent, and includes such well-known people as Frank Mills, Albert Brown, Josephine Lovett, and Marion Kirby. The two juveniles, Mae Macamber and Allene Morrison, also deserve mention. Richard J. Jose with an excellent supporting co. made their first appearance in Allentown 3 in the successful rural play, Silver Threads. Mr. Jose sang "Silver Threads" and "Abide With Me," and his voice is as effective and as good as when he was seen here over a score of years ago with West's Big Minstrel Jubilee. Annie Hollinger was fine as Ruth Laurie, and the balance of the co. did creditable work. Stetson's U. T. C. drew two full houses 4, and pleased. The Old Homestead 9. Aborn Opera co. in The Bohemian Girl 10. The Whirl of Mirth Burlesque co. 13. Howe's pictures 14.

READING.—ACADEMY (Phil Levy, res. mgr.): One of the best burlesque troupes for some time was Sam Rice's Daffydils, which played to very good business Sept. 28, with matinee. A well pleased audience witnessed the third production in this city of Seven Days 29; one of the best balanced casts seen here this season. The White Sister 30, with matinee, to fair business. Lillian Rhodes, who appeared here last season in The Sixth Commandment and made quite an impression, played the title-role and seemed at home in the part. Stetson's familiar U. T. C. played to usual good business 2, with matinee. Fiske O'Hara in his new play, Love's Young Dream, pleased a good-sized audience 3. Mr. Fiske rendered a number of new songs which were well received. The piece is admirably staged and suits the star's talents to the letter. The Girl and the Tramp to fair business at popular prices 4. The Pacemakers (burlesque) 5, with matinee. Michael Elliot, the classic dancer, and Beatrice McCue, assistant artist, 6 (benefit Civic League). Aborn Opera co. in The Bohemian Girl 7, with matinee. Henrietta Crosman in The Real Thing 9. The Sacrifice (in Yiddish) 11. Klaw and Erlanger's colossal production, The Round Up, is scheduled for early production.

HANOVER.—OPERA HOUSE (J. Clair Slagle): The Girl in the Taxi Sept. 5; large and appreciative audience. The Private Secretary 11; fair audience; pleased. The Thief 13; excellent co.; delighted fair-sized house. Chauncey-Keiffer co., supporting the talented Grace Keiffer, 18-23. Miss Keiffer is quite a local favorite and had a well balanced co. Plays: Lena Rivers, Sapho, The Provider, A Soldier of the Empire, Charlotte Temple, Anna Karenina, Queen of the Rockies; large houses at every performance. The Old Homestead 11, with William G. Lawrence in title-role, gave an excellent production to a fair-sized audience. Madame Sherry, Dainty Duchess 14.——ITEM: Manager J. Clair Slagle, with several friends, witnessed the production of The Pink Lady at the Academy of Music, in Baltimore, Md., evening of 4, and was entertained by Tom Waters, who has the leading role in the production.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): Around the Clock Sept. 30 amused two fair-sized audiences. Chess and Checkers, Jack Dorn, and motion pictures 2-4; attracted large houses. The Cowboy and the Thief 5, with J. Wendell Davis in the leading part, thrilled a large house. Barnum's Circus, James Kilday, and pictures 6-8; pleased large houses. The Pace Makers 7. Aborn Opera co. in The Bohemian Girl 12.——FAMILY (Charles M. Howell): Robbie Gordon, Wyer and Sheldon, Guy Hunter, the Baldwins, and motion pictures 2-4; pleased very large houses. Robbie Gordon proved a strong attraction and remained all week. The Sisters Petite, Three Leddy Brothers, and Sironski 5-7.——ITEMS: The iron girders, which had been delayed, have arrived, and the work on the new theatre is now progressing rapidly.—John B. Bissinger, of this city, will manage the theatre at Martinsburg, W. Va., this season.

HARRISBURG.—MAJESTIC (N. C. Mirick): The Gamblers Sept. 22, 23; good houses; good co. The Chorus Lady 25; fair business. Sam Rice and the Daffydils 27; fair attendance. Will T. Jones, travelogue, for the benefit of the Moose Order, 28; fair business. Around the Clock 29; good business. Stetson's U. T. C. 30; very good business. The White Sister, with Lillian Rhodes in the name part, 2, 3; the attendance fair, but the co. excellent from the leads to the smallest parts; well staged and the performance pleased. The Pacemakers 4; good attendance; very fine; the co. scored a hit. Blanche Ring 5. Fiske O'Hara 6. Henrietta Crosman 7.

WILKES-BARRE.—GRAND (D. M. Cauffman): Blanche Ring, premiere performance, in The Wall Street Girl 2 pleased capacity. Let George Do It 3 pleased fair house. Mutt and Jeff 4, 5; good, to good business. Aborn English Grand Opera co. in The Bohemian Girl 6. Barenkoff Yiddish co. in The Sacrifice 10. Excuse Me 13. Bob's Sister 14. Stetson's U. T. C. 17, 18. Ten Nights in a Bar Room 19, 20. Louise Gunning in The Balkan Princess 24.——LUZERNE (Leon Ferrandini): The Jolly Bachelors 2-7; good business. Moulin Rouge Girls 9-14. Kentucky Belles 16-21. Sam Rice's Daffydils 23-28.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): The Gamblers Sept. 27; fair production and business. The Chorus Lady 30; fair attractions and business. Edna Aug not in the cast. The Pace Makers 2; good attraction and business. The Old Town 3; splendid performance, to capacity. The White Sister, with two of the former Majestic Stock co. members 4. The Neighbor's Wife 6. Blanche Ring in The Wall Street Girl 7.——ITEMS: The proceeds at the Globe Theatre 2 were donated to the flood sufferers of Austin. $121.45 was realized.—The Auditorium gave an amateur benefit for the same purpose 4, and the Grand donated one day's receipts.

M'KEESPORT.—WHITE'S NEW THEATRE (Fred E. Johnston): The Gamblers Sept. 30 attracted nice audiences; strong co. Gertrude Dallas as Catherine Darwin received much well-earned applause. Paul Everton as Wilbur Emerson and Frank Losee as James Darwin were excellent in their respective roles. The Chorus Lady 2 drew fair business; inclement weather; co. good and pleased. My Cinderella Girl 3. Arthur Byron in The Neighbor's Wife and Bob's Bad Boy 9. Manhattan Gayety Girls 11.——OPHEUM (Charles Thropp): Good vaudeville; big business.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod): Myrkle-Harder Stock co. in His Last Dollar, Girl in Waiting, Salomy Jane, A Southern Gentleman, and The Great John Ganton Sept. 25-30; beautifully staged and played to S. R. O. nightly. Miss Myrkle is a great favorite here. Madame Sherry 2 pleased large house. Fiske O'Hara 5. Along the Kennebec 7. Mutt and Jeff 9. Old Homestead 13. U. T. C. 14. Chauncey Kiefer Stock co. 16-21. Alma 25.

CONNELLSVILLE.—SOISSON (Fred Robbins): The Dolly Dimple Girls Burlesque Sept. 26 pleased very good house. The Gamblers 29 delighted packed house. Gertrude Dallas and Paul Everton made decided hits. Fred Bowers in My Cinderella Girl 3; splendid performance; good business. This was Fred Bowers' first appearance in this city and he created a favorable impression. Billy the Kid 11. Manhattan Gaiety Girls 16. Buster Brown 17. Robert Mantell in Macbeth 25.

PITTSTON.—BROAD STREET THEATRE (H. J. Sinclair): The Girl and the Tramp Sept. 30; very good co.; very good performance, to a good-sized audience. Billy the Kid 2 (return); excellent production, to a large audience. Madame Sherry 3; good co.; gave general satisfaction, to a good-sized audience.——ITEMS: The Family Theatre is still having capacity houses with vaudeville and pictures.—All moving picture houses doing very good business.

CLEARFIELD.—NEW OPERA HOUSE (Thomas E. Clark): Madame Sherry Sept. 26; unsatisfactory, because of changes in cast made necessary by leaving of Nanon Jacquese 25; Fred Frear did good work. The Girl Who Wasn't 2. Buster Brown 9. House talent 18. Central Lyceum Bureau 20. Girl in Taxi 23. Girl Who Dared 27. Chauncey-Kiefer Stock co. 30. Barriers Burned Away Nov. 10.

BEAVER FALLS.—LYCEUM (Sam Hanauer): Get-Rich-Quick Wallingford Sept. 23 delighted good house. Mary Emerson Stock co. 25-30 in The Making of Maddalena, His Majesty and the Maid, Morals of Marcus, Will o' the Wisp, and Lady Frederick; well staged and excellent co. My Cinderella Girl 5. Quincy Adams Sawyer 7.

ALTOONA.—MISHLER (I. C. Mishler): Montgomery and Stone in The Old Town 2; large house. The Pacemakers 3; good patronage. Thy Neighbor's Wife 4, 5; poor business. Blanche Ring in The Wall Street Girl 6; capacity. The White Sister 7; large business. Billy the Kid 9. The Whirl of Mirth 10. Buster Brown 11.

HONESDALE.—LYRIC (B. H. Dettrick): Let George Do It 5; big advance sale. Hale Johnson in The Girl Who Wasn't 13. A Matter of Honor 16. U. T. C. 24. The Hussars 31. The Confession Nov. 6. Forty-five Minutes from Broadway 17. The Newlyweds and Their Baby 20. The Dunbars 24.

BRADFORD.—THEATRE (Jay North): Howe's pictures Sept. 30 pleased two good houses. Buster Brown 2 amused fair business. The Three Twins 4 satisfied moderate house. Kinemacolor pictures 5-7. His Honor the Mayor 12. My Cinderella Girl 16.

YORK.—OPERA HOUSE (B. C. Pentz): Myrkle-Harder co. 2-7. Plays: Salomy Jane, Sunday, The Girl in Waiting, The Great John Ganton, His Last Dollar, The Awakening of David, A Southern Gentleman. The Aborn Opera co. 13. The Whirl of Mirth 14.

MEADVILLE.—ACADEMY (Ben Mack, res. mgr.): The Chorus Lady Sept. 30; very good co. and production; pleased fair business. Three Twins 10.——ITEM: Arthur A. Stowe, of Prince of Good Fellows co., spent the day here 4 on his way to Chicago.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk): Fiske O'Hara in Love's Young Dream 2 to a small but very enthusiastic audience. Mr. O'Hara was warmly received. His songs were fine; co. strong throughout. Billy the Kid 4 to fair-sized audiences; pleased.

BUTLER.—MAJESTIC (George N. Burkhalter): Madame Sherry Sept. 25; fair co.; good business. The Chorus Lady 3; fair co.; light house. The Girl Who Wasn't 4. My Cinderella Girl 7. Manhattan Gayety Girls 9. His Honor the Mayor 10.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt): The Girl in the Taxi Sept. 29; excellent performance; every member of cast good; good house. Howe's pictures 4. The Girl Who Dared 9.

WEST CHESTER.—OPERA HOUSE (J. F. Small): The Old Homestead 4 pleased S. R. O. King of Tramps 24. Along the Kennebec 28.——UNDER CANVAS: John A. Robinson's Circus 16.

POTTSTOWN.—GRAND (H. W. Gracey): Sam Rice in Daffydils Sept. 30 pleased a good-sized house. Henrietta Crosman in The Real Thing 3; large audience. The Old Homestead 6.

SHARON.—GRAND (G. B. Swarts, res. mgr.): Dolly Dimple Girls 3; fair co.; small house. Chorus Lady 6. Valley and Austin in The Ton o' the World 10.

POTTSVILLE.—ACADEMY (Charles Hausseman): Madame Sherry 5. Girl in the Taxi 9. Aborn Opera co. 11. Stetson's U. T. C. 12. Mutt and Jeff 13.

NEW CASTLE.—OPERA HOUSE (Joe Love): Dolly Dimple Girls 2 pleased fair house. The Chorus Lady 4; good co.; business fair. Three Twins 14.

OIL CITY.—THEATRE (George W. Lowder): The Chorus Girl 2; nice attraction; fair business. His Honor the Mayor 8. The Twins underlined.

TARENTUM.—NIXON (C. N. Reed): Peck's Bad Boy 9. Local 14. Murray-Mackey Stock co. 16-21.

LATROBE.—SHOWALTER (W. A. Showalter): The Chorus Lady 2; capable co.; fair business. The Stampede (Delamater's): 17.

WASHINGTON.—NIXON (D. Leo Dennison): Murray and Mackey co. 2-7. Chorus Lady 11.

ST. MARYS.—TEMPLE (J. S. Speer): Buster Brown 4; fair, to good business. The Girl Who Dared 20.

CORRY.—LIBRARY THEATRE (Harry W. Parker): Three Twins 5; excellent satisfaction; big house. His Honor the Mayor 18.

CHESTER.—WASHBURN (Leon Washburn): Vaudeville 2-7 pleased good business.

RHODE ISLAND.

PROVIDENCE.

Helen Ware in The Price at the Empire—Aborn Opera Company Pleased Many.

Helen Ware made her initial bow to a Providence audience as a star at the Empire 2-7 in George Broadhurst's new drama, The Price. The vehicle is most successful and affords Miss Ware excellent opportunities for the display of her emotional ability. Robert Hilliard in A Fool There Was 9-14.

The Aborn Opera co. presented a most attractive and pleasing revival of The Bohemian Girl at the Opera House 2-7. Large and appreciative audiences evinced a keen interest and encored liberally. Over Night 9-14.

Sensations of the hair-raising variety were strung along in quick succession during the action of Another Man's Wife, which was on view at the Imperial 2-7. The large audiences seemed to approve entirely of the many villainous situations.

The Social Maids offered the best bill of the season at the Westminster 2-7, where crowded houses prevailed. George Stone and Jennie Austin are among the principals. Taxi Girls 9-14.

The bill at Keith's offered an evening's diversion well up to the standard, headed by Carrie De Mar and Joseph Hart's Bathing Girls. Frederick Andrews's demonstration of Liquid Air was most amusing, and the Boxing Kangaroo scored for the novelty of the act.

H. F. HYLAND.

PAWTUCKET.—BIJOU (David R. Buffington): Bijou Stock co. in The Outlaw's Christmas 2-7; good business. Lillian Lee Anderson did well as Kate Foster, Eileen Cosgriff as her daughter was good. Hasele Burgess was excellent in the disagreeable role of Anna Robinson. Adelaide Nye made a hit as Mazzie Quirk. E. A. Turner was very good as Jack Foster, Henry Grady as Ed. White was good, Norman Foster's Horace Harper was good, Sam Myrle played the Frenchman good, and Howard Benton and Joseph Thayer were good in their parts of "One-Eyed" Jimmy and Black Pete. The piece was staged in an excellent manner by C. E. Landle. Arizona 9-14.

WOONSOCKET.—BIJOU (George A. Haley): Bijou Stock co. in The Lion and the Mouse 2-7; capacity. Leiah Halleck as Shirley Rosemore, John Whiteman as John Ryder, and Alfred Britton as Jefferson Ryder; excellent portrayals. The Three Musketeers 9-14. In preparation Paid in Full.

NEWPORT.—OPERA HOUSE (Ellis B. Holmes, res. mgr.): Over Night 3; well received by good house. The Girl in the Taxi 4; good co.; fair business. Naughty Marietta 7.——ITEM: Mr. Bartholomae, author of Over Night, was in the audience 3.

SOUTH CAROLINA.

COLUMBIA.—THEATRE (F. L. Brown): Echo 2; very good, to full house. Jolly John Larkin 4; fair, to well-filled house. Madame Sherry 6. Dandy Dixie Minstrels 11. Thomas Jefferson 12. The Girl in the Taxi 17. Mutt and Jeff 18. Chocolate Soldier 19.

FLORENCE.—AUDITORIUM (J. M. O'Dowd): The Clansman 12.——ITEM: Manager O'Dowd is devoting entire time to the theatre and its interests and a good season is expected in consequence.

SPARTANBURG.—HARRIS (I. H. Greenewald): The Echo Sept. 29; fair house. The Chocolate Soldier 3; small, well pleased audience. Madame Sherry 4; S. R. O. and every one highly entertained.

CAMDEN.—OPERA HOUSE (J. J. Goodale): Nest Egg Sept. 28; good performance, to well pleased and large audience. Manhattan Opera co. 13, 14.

SOUTH DAKOTA.

WATERTON.—GRAND (H. C. Obershaw): The Third Degree Sept. 19; good; light business. The Rivals 26 pleased light house. Mary Jane's Pa 5. The Golden Girl 10.

TENNESSEE.

MEMPHIS.—LYCEUM (Frank Gray): George Evans' Honey Boy Minstrels 1-3; weather hot, but excellent business. Al. G. Field's Minstrels 4, 5.——LYRIC (Ben Stainback): Driftwood 1-7; capable co.; well received. Hoosier Schoolmaster 8-14.——UNDER CANVAS: Barnum and Bailey's Circus did big business 2; unusually large attendance at night. Marine Band feature of closing day of Tri-State Fair 4. Buffalo Bill's Wild West 13.

DYERSBURG.—AUDITORIUM (Scott Brothers): Daniel Boone on the Trail Sept. 30; good co.; pleased.——UNDER CANVAS: Guy Brothers' Stock co. 2-8 opened to fair business.——LYRIC (Kate Shepard): Motion pictures 2-8 pleased good returns.——ITEM: The Auditorium has been put in fine shape, and advance booking is of high order.

CHATTANOOGA.—BIJOU (C. W. Rex): The Boy Detective Sept. 25-27 pleased fair business. The Soul Kiss 28-30 pleased capacity business. Beverly of Graustark 2-7.

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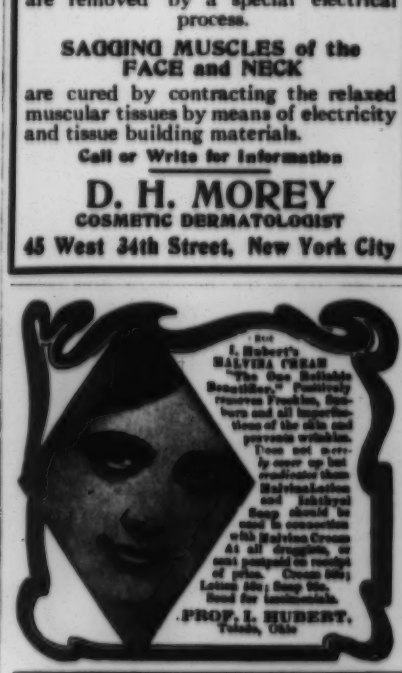

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TEXAS.

SAN ANTONIO.—GRAND (Sidney H. Weis): The Girl in the Train Sept. 27, 28; good business. Nat Goodwin in When We Were Twenty-one 29 and The Captain 30; well received by good business. Marjorie Moreland was particularly pleasing. Ida St. Leon in Polly of the Circus 1-4; star and co. pleased good business. The Girl from Rector's 5. Aphie James in Judy O'Hara 7, 8. Lew Dockstader 11, 12. Red Rose 13, 14. Miss Nobody from Starland 15. Tim Murphy in The New Cole 17, 18. Wolf 20. Down in Dixie Minstrels 21, 22. Sousa's Band 27. George Evans's Minstrels 28, 29.——ITEMS: Manager Lloyd Spencer opened the New Plaza 1, and presented one of the best bills since the days of the Majestic.—Plans are being made to give Maclyn Arbuckle a reception on his arrival.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift): The Wolf Sept. 19. Smart Set in Mayor of New Town 2.——ITEMS: House has

tiven remodeled. Prospects bright for new season.—The Lyric will open about Nov. 1, with vaudeville and pictures.—Work has been started on a new vaudeville theatre on Main Street under management of Mr. Bell, of the Gem.—The Dixie has been opened by Manager Opitz, formerly of Houston.

BONHAM. STEGER OPERA HOUSE (Stevenson and Wilson): The Man on the Case Sept. 21; fair business. The Commercial Traveler 22; light business.—UNDER CANVAS: Hagenbeck and Wallace Shows 6. Ringling Brothers 17.

CLEBURNE.—YALE (Wood and Roper): Motion pictures and illustrated songs, by Ruby Ross, Sept. 23-28; good business.—MAJESTIC (J. F. Green): Motion pictures and illustrated songs 23-28; excellent business.

LA GRANGE.—UNDER CANVAS: Grandi Stock co. Sept. 11-23; large and appreciative audience.—ITEM: Holman and Blaize contemplate leasing the Opera House.

VERMONT.

RUTLAND.—OPERA HOUSE (T. W. Boyle): U. T. C. co. 2; small house. Alma, Where Do You Live? 3; large; well pleased and very enthusiastic audience. Forty-five Minutes from Broadway 10.

BARRE.—OPERA HOUSE (John E. Hogan): Private Secretary Sept. 30 canceled. Howe's pictures 3 drew well and pleased. Witching Hour 10. Madame X 13.

BRATTLEBORO.—AUDITORIUM (George S. Fox): Forty-five Minutes from Broadway Sept. 26. 27 satisfied good house. Blue Mouse 28; good co.; fair business.

WHITE RIVER JUNCTION.—GATES OPERA HOUSE (A. M. Hall): The Confession Sept. 25 pleased good business. Forty-five Minutes from Broadway 30.

BELLOWS FALLS.—OPERA HOUSE: Alma 4; small house, but easily the best light opera seen here in years. Lyman Howe 10.—ITEM: Street Fair 3.

ST. ALBANS.—OPERA HOUSE (T. R. Waugh): Forty-five Minutes from Broadway 5. Alma, Where Do You Live? 9. The Climax 12.

VIRGINIA.

STAUNTON.—BEVERLEY THEATRE (Barkman and Shults): Creatore's Band Sept. 27; fair business; splendid performance. Private Secretary 28; good business. Frederick the Great 29; fair business; good performance. Vogel's Minstrels 7. White Sister 9. Goose Girl 14. Seven Days 16. Rosary 17. Madame Sherry 18. Excuse Me 26. Fair Co-Ed 28.

RICHMOND.—ACADEMY (Leo Wise): Mutt and Jeff Sept. 29, 30; big houses. Jolly Bachelors 2. Frederick the Great 4; nice performance to small houses. Thomas Jefferson in Rip Van Winkle 5, 6. Yiddish co. in The Sacrifice 7. Victor Herbert's Sweet Sixteen 10, 11.—MAJESTIC (C. T. McKee): The Winning Widow 2-7 to big business. The Traitor 9-14.

DANVILLE.—MAJESTIC (W. S. Harper): Girl in the Taxi Sept. 27 pleased fair business. Gamblers 29; good co. and house. Chocolate Soldier 30; fine performance; big business. Creatore's Band 3 pleased good house.

ROANOKE.—ACADEMY (C. W. Beckner): The Gamblers Sept. 28; excellent, to good business. Creatore's Band 29; good, to fair business. Mutt and Jeff 3 pleased good house. Beverly 7. The Rosary. The Country Boy.

PETERSBURG.—ACADEMY (Jack Craig): Mutt and Jeff 2; good, to good business. Frederick the Great 3; small house; pleased. Country Boy 18. Princess Iris 19.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffe): Coburn's Minstrels Sept. 22 pleased good business. Charles Gano favorite here. The Thief 8.

NEWPORT NEWS.—ACADEMY (G. B. A. Booker): When a Woman Wills Sept. 30; good co.; fair house.

WASHINGTON.

SPOKANE.

Gertrude Hoffman Well Received—Dates Ahead —Items of Interest.

Gertrude Hoffman, assisted by a co. of Russian dancers and an orchestra under the batons of Max Hoffman and Harold Eisenberg, presented the ballets, Cleopatra, Les Sylphides and Sheherasade, and her famous Revue at three performances at the Auditorium Theatre Sept. 27, 28 to large audiences. Bright Eyes, with Cecil Lean and Florence Holbrook, 30, 1. Emma Eames and Emilio de Gogorza in joint recital 2. Florence Roberts, Therlow Bergen, and Theodore Roberts in Jim the Penman 3, 4. Sam Bernard in He Came from Milwaukee 5-7. The Third Degree 12. Richard Carle in Jumping Jupiter 13-15. Baby Mine 16-18. The White Sister 20, 21. Grace Van Studdiford 22, 23. Sheehan Opera co. 24, 25. The Girl in the Taxi 28, 29. Mother 30, 1.

The Lawrence Players were happily cast in Such a Little Queen at the American week of 24. Del S. Lawrence, Jane Kelton, and Alf T. Layne were featured. J. C. Livingston and Claire Sinclair, newcomers, were given a warm welcome. Arizona is underlined.

Madame Eames and her husband, Emilio de Gogorza, were guests of the Chamber of Commerce on a sightseeing trip through the Spokane Valley and residence districts during their stay of a week in the city. They opened their American concert tour at the Auditorium 2.

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Twelve members of the senior classes at the North Central and Lewis and Clark high schools in Spokane are arranging to present The Professor's Love Story. Flossie G. Dillon will stage the students and the play.

Joseph A. Muller, resident manager of the Orpheum, is authority for the statement that Mlle. Gaby Deslys will not be seen on the Sullivan-Considine Circuit.

Thirteen stage hands at the American Theatre walked out because fifteen men were discharged at the Orpheum, Empress, and Pantages' theatres 25. All returned after being out one day, pending the result of a conference with heads of the vaudeville circuits in Seattle. G. G. Nickell, president of the local union said: "We submitted wage scales, which amounted to $16.50 a week more at the American; $5.50 more at the Orpheum, and 50 cents a week more to the Pantages' and Empress." Manager Muller at the Orpheum Theatre declares: "The stage hands in Spokane are paid more than in most of the cities in the country."

A. D. Basco, comedian, and Noel, impersonator, were featured at the Fun Theatre, and Emmet Dalton, survivor of the Dalton outlaws, lectured at the Amusement Parlor week of 24.

The show features at the Interstate Fair, held in Spokane the week of 2 were Pioneer Days in the Palouse, a Wild West spectacle, staged by Bert E. Gregory; Thomas Mason and Starlight King, Jason Stanley, trick rider in "drunken ride" and the "Russian drag"; Roman chariot race by searchlight on the track, Steiner Trio of comedy bar performers, the Upside Down Zereldas and Charles Chester co. of acrobats, Captain W. A. (Bill) Hillis, champion rifle shot; Buffalo Vernon, winner of the bulldogging and roping championships at the Pendleton roundup. "Happy" Harrison and Dynamite, Rattlesnake Pete, steer rider; Walter Stanton and Victoria Orville in Chanticleer, Madame Wanda and her performing coach dogs, Professor Bennet, high diving; horseback pushball game, with expert riders, staged for the first time in the Northwest; maverick race for all riders at the fair, Bert Kelly and D. Young, of Walla Walla, riding exhibitions. The Parker shows, exhibits of farm and mineral products, machinery and a six days' race meeting were other features. W. S. McCREA.

SEATTLE.

Trixie Friganza and Cathryn Palmer Scored Hits—Lee Willard's Company Reorganized.

The attraction at the Moore was The Sweetest Girl in Paris Sept. 24-30, matinees 27 and 30, which was presented by a strong and capable co. before audiences ranging from small to large. The applause was liberal throughout. Trixie Friganza was seen to advantage in the leading part. Cathryn Rowe Palmer scored as Annette. Robert Leonard made a good leading man and the other members of the cast showed cleverness in their respective roles. Gertrude Hoffman and her Russian Ballet 1-4, Eames and De Gogorza in concert 5.

The House Next Door Sept. 24-30 was presented at the Seattle before houses averaging good business, in a vivid and realistic manner. William V. Mong as Sir John Cotswold portrayed the character of an irascible old gentleman with great skill and fidelity. In the cast were Mabel Parker, Grace Hale, Helen Gillingwater, Maude Hillman, George Dayton, Allen Mathes, who gave faithful delineations of their respective parts. The Chorus Lady 1-6.

At the Alhambra Lee Willard and co. gave only two presentations of The Silver King 24 and matinee which was intended to run a week. The co. was disbanded, has been reorganized, and the next offering will be The Country Squire 1-6.

Wildfire 24-30 was presented by the Sandusky-Stockdale co. at the Lois before houses ranging from small to large, in an acceptable manner. Myrtle Vane acquitted herself with credit as Mrs. Henrietta Harrington, while Kernan Cripps showed his usual ability as leading man. Carl Stockdale in the heavy role was effective as usual. Erman Seavey gave a good characterization as Doctor Woodhurst. Clara Beyers, Ed Lawrence, Ralph Belmont, and others contributed to the success of the performances. The Aviator 1-6.

The opening attraction of the Metropolitan, the handsome new theatre near the corner of Fourth and University, will be Jumping Jupiter 2-7, in which Richard Carle and Edna Wallace Hopper appear.

The attendance at the theatres continues to show improvement, although in general business is dull. BENJAMIN F. MESSERVEY.

EVERETT.—THEATRE (L. S. Duryee): Florence Roberts in Jim the Penman Sept. 24; good house and co. The Traveling Salesman 1. Baby Mine 4. The Sweetest Girl in Paris 6.—ACME (Forster and Sullivan): America 25-30.—ITEM: L. S. Duryee, one of the owners of the Everett, has taken over the management, and made several improvements, noteworthy an increased orchestra. Duryee is a very popular young man, and will make a success.

WEST VIRGINIA.

WHEELING.—COURT (Charles A. Feiler): The Fortune Hunter Sept. 26-29; good business; should have had capacity. Madame Sherry 29, 30 pleased three large audiences. Montgomery and Stone 4. Kinemacolor pictures 5-7. Thy Neighbor's Wife 9. The Chorus Lady 12-14.—APOLLO (H. W. Rogers): The Cozy Corner Girls 2-7; very good business. The Merry Maids 9-14.

HUNTINGTON.—THEATRE (Joseph R. Gainor): Beverly of Graustark Sept. 25 pleased satisfactory business. My Cinderella Girl 26; excellent satisfaction; fair business. Al. H. Wilson in The German Prince 2.

CHARLESTON.—BURLEW (N. S. Burlew): Frederick the Great Sept. 25 satisfied fair business. My Cinderella Girl 27 pleased good business. Vogel's Minstrels 30 pleased light business. Al. Wilson 3. The Firing Line 7.

WESTON.—CAMDEN OPERA HOUSE (Guy F. Gregg): My Cinderella Girl Sept. 28; excellent performance; good business. Human Hearts 2; fair business. The Goose Girl 9.

FAIRMONT.—GRAND (Will Deshon): The Fortune Hunter Sept. 25 pleased good house. My Cinderella Girl 29.

WISCONSIN.

RACINE.—THEATRE (H. M. Andrew): When Knighthood Was in Flower Sept. 21; co. good; attendance fair. The White Sister 24; attendance light. Belle Barchus's Comedy co. in repertoire 25-30, presenting Her Cowboy Visitor, The Gypsy's Warning, The Awakening of Kitty, Way out West, Man of the World, Dolores, Uncle from Japan, and The Senator's Daughter. Local ladies in Irish Minstrelsy for benefit of associated charities 4; house sold out in advance. Gay Morning Glories 5. The County Sheriff 8. Graustark 12.

OSHKOSH.—GRAND (J. E. Williams): Al. W. Martin's U. T. C. Sept. 23; two good houses. The Indian's Secret 24; house crowded matinee and night. Chauncey Olcott in Macushla 26. Winninger Brothers Stock 27-31 played Cloverdale, An Old Sweetheart of Mine, The Price He Paid, and At Valley Forge, to well filled houses. Mother 4.

APPLETON.—THEATRE (E. L. Goldberg): Peck's Bad Boy Sept. 30 pleased small house. The Indian Secret 1; poor house. Mother 5. Other People's Money 8. The Aviator 9. Ten Nights in a Barroom 10. Alice Nielsen-Ricardo Martin Grand Opera co. 19. The Girl I Love 22. The Gamblers 23.

FOND DU LAC.—HENRY BOYLE THEATRE (A. N. Merritt and D. C. Sargent): Mother 3; full house; best of satisfaction; one of the best of the season. Girl I Love 10. Goddess of Liberty 23. Three Twins 26. Traveling Salesman Nov. 6. Get-Rich-Quick Wallingford 9.

BELOIT.—OPERA HOUSE (R. H. Wilson): Parisian Beauties Sept. 20 pleased good house. Cry Baby 23; fair house. Heart Breakers 28. Aviator 30; small house. County Sheriff 10. Bizzy Izzy 13. Girl I Love 17. U. T. C. 18. Three Twins 20.

LA CROSSE.—THEATRE (Gaze and Wohlhuter): The Tramp and the Girl Sept. 21; light business. Madame Sherry 24; good house. William Hawtrey in Dear Old Billy 25 pleased good house. Chauncey Olcott in Macushla 29; packed house. Barnum Hypnotist 30; good business.

JANESVILLE.—GRAND (Peter L. Myers): Madame Sherry Sept. 25 pleased large house. Heart Breakers 29 pleased S. R. O. The Aviator 2. Gay Morning Glories 4. Busy Izzy 12. Checkers 16. Girl I Love 18.

SUPERIOR.—GRAND (C. A. Marshall): Grace Van Studdiford in Prince of Mahomet Sept. 29 to good business. Lion and the Mouse 1. Right of Way 2. Sheehan's English Opera co. 3. Al. W. Martin's U. T. C. 5, 6.

PORTAGE.—THEATRE (A. H. Carnegie): The Lion and the Mouse Sept. 22; good attraction, to S. R. O. Madame Sherry 27; fair business.

EAU CLAIRE.—OPERA HOUSE (C. D. Moon): Chauncey Olcott in Macushla Sept. 28; delighted packed house.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Bradley and Heaney): Richards and Pringle's Minstrels 4. McFadden's Flats 13. The Campus 21. Tabernacle Choir 24. Sweetest Girl in Paris 27.

LARAMIE.—OPERA HOUSE (H. E. Root): Florence Roberts Sept. 30.—PRINCESS (A. Freeborrough): Motion pictures continue to big business.

CANADA.

MONTREAL.

Robert Mantell Enthusiastically Received—C James Bancroft at His Majesty's.

A large and enthusiastic audience greeted the opening of Robert B. Mantell 2 at the Princess in his fine production of Julius Caesar. It is the most elaborate presentation of the tragedy ever seen in this city and awakened a keen interest in the colleges and schools—students in which attended in large numbers. He was ably supported by Keith Wakeman as Portia, and Fritz Leiber as Anthony; capable work was also done by Guy Lindsley and Mr. Crawley. Lawrence D'Orsay in the Earl of Pawtucket 9-14.

C. James Bancroft and his English co. opened to a fair sized house at His Majesty's 2 in The Private Secretary. Mr. Bancroft gave an original and amusing conception of the Rev. Robert Spalding. Prominent in his support are Shirly Baritwaite and Joseph Clancey. The Fair Co-Ed 9-14.

Paris by Night, a thrilling French pantomine, is the headliner at the Orpheum, and proved an interesting performance. Tom Edwards, ventriloquist, does good work. Uncle Lem's Dilemma is an amusing sketch. Ivanhoff, Richards, the Bootblack Four, and Word and Ower, and Just Landed, an Irish skit, are other items.

The Missouri Girls present a lively attraction at the Royal. Eva Mull is the feature.

The Houghtons, physical culture artists and Sheldon and Henderson, banjoists, are the vaudeville features at the Lyric. There are some good moving pictures.

Motion pictures and vaudeville are presented at the Francais. The permanent French stock, presenting one-act plays, continues as a feature.

Mon Ami Teddy, a bright comedy, is the bill at the National.

A large and enthusiastic audience greeted Beatrice La Palme in her concert at the Monument National. Miss La Palme is a Montreal girl and her big success abroad gives pleasure to her many friends. She proved herself an artiste of high order. Miss La Palme was assisted by the violinist Karl Klein. W. A. TREMAYNE.

LONDON, ONT.—GRAND (John R. Minhinnick): Montgomery and Stone in The Old Town Sept. 28 drew capacity and gave every satisfaction. Frank Deshon in The Beauty Spot 29; good attendance; pleased. The Virginian 30; two performances to rather light business, but deserved better. Lawrence D'Orsay in The Earl of Pawtucket 2; fair attendance; numerous curtain calls testified to the pleasure of the audience. Billie Burke in The Runaway 3 delighted full house; the combination of star, co. and play was perfect, and the performance was one of the most enjoyable ever presented here.

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Bailey and Austin in The Top o' the World 4. The French Maid 5. Vladimir de Pachmann 6. Baby Mine 7. The Fortune Hunter 13. 14. Robert Manteli 17.

HAMILTON, ONT.—GRAND (London and Bailey): Baby Mine Sept. 21 pleased good house. Cat and the Fiddle 22. 23. Virginian 25. Beauty Spot 26. Nazimova in The Other Mary 27; capacity. Little French Maid 28; small house. Montgomery and Stone in The Old Town 29 pleased S. R. O. Baby Mine (return) 30. Goose Girl 2; good co.; small house. Bailey and Austin in The Top o' the World 3. Lawrence D'Orsay in The Earl of Pawtucket 5. Fortune Hunter 6. 7. Robert Mantell and Francis Wilson to follow.

VICTORIA, B. C.—THEATRE (C. Denham): Sousa's Band Sept. 20; excellent co.; S. R. O. Florence Roberts, Thurlow Bergen, and Theodore Roberts in Jim the Penman 25; excellent co. and business. Richard Carle 28. ==PRINCESS (Dave Williams): Williams Stock co. in Tennessee's Partner 18-23 pleased good business. The Wolf 25-30.==EMPRESS (W. W. Wisner): Vaudeville; good bill and business.

CALGARY, ALTA.—LYRIC (W. B. Sherman): Sherman's Stock co. Sept. 25-27 in Polly of the Circus. Billy 28-30. The new leading people, Pauline Geary and Vern Layton, opened in Billy; adding greatly to co.'s strength; business picking up. Max Bloom in The Telephone Girl 2-4. In Old Kentucky 5-7.==ORPHEUM (W. B. Sherman): Harry Bernard's Musical Merry Makers 25-30 in At Saratoga; good co. and big business. The Merry Bachelor 2-7.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): The White Squaw Sept. 29, 30; satisfactory performances, to fair business. Kinemacolor pictures 2-5 opened to large and pleased audience. Girl from Rector's 6, 7.==ITEM: Will S. Harkins was in the city recently and proceeded to Halifax.

SASKATOON, SASK.—EMPIRE (Joseph Sutton): Litt and Dingwells co. in Old Kentucky Sept. 27, 28; capacity. Majestic Stock co. in Brewster's Millions 2-7.==STAR (J. P. Harris): Elite Musical Comedy co. in Champagne Girls 28-30 pleased large business.

KINGSTON, ONT.—GRAND (D. P. Brannigan): Guy Brothers Sept. 29 pleased large house. Hottest Coon in Dixie 30; fair business. Cat and the Fiddle 4. With Edged Tools 6. Lawrence D'Orsay 7. All on the Quiet 10. C. J. Bancroft 14.

OTTAWA, ONT.—RUSSELL (P. Gorman): With Edged Tools 2, 3; very fine performance; large audiences. Vladimir de Pachmann, pianist, 4. The Cat and the Fiddle 6, 7. C. James Bancroft and his English co. in The Private Secretary 9, 10.

BARRIE, ONT.—GRAND (John Powell): Cat and Fiddle Sept. 25; good co. and business. Marks Brothers 26, 27 (Fair dates); good co.; capacity business. Plays: Girl and Gambler and Bowery Girl. Baby Mine 28; excellent co.; good business. Squaw Man 6.

ORILLIA, ONT.—OPERA HOUSE (T. W. Robbins): Cat and the Fiddle Sept. 27; good co. and business. Baby Mine 29; good co. and business. The Squaw Man 4. Mummy and the Humming Bird 12.

BRANTFORD, ONT.—GRAND (F. C. Johnson): The Beauty Spot Sept. 30; good performance; fair business. Earl of Pawtucket 3; poor business. Baby Mine 5. The French Maid 7. With Edge Tools 9

SHERBROOKE, QUE.—HIS MAJESTY'S (Lon Cathro): Seven Days 2; fair co., to poor business. Beatrice La Palme, prima donna soprano, 5. Forty-five Minutes from Broadway 7.

ST. THOMAS, ONT.—GRAND (G. J. Forham): The Virginian Sept. 29 delighted big house. French Maid 30 pleased good business. With Edged Tools 10. Fortune Hunter 12.

QUEBEC, QUE.—AUDITORIUM (F. Faber, res. mgr.): The Girl Who Dared Sept. 21, 22; good business. Kinemacolor pictures 25-27. Local concert 29. Phil Ott 5-7.

BELLEVILLE, ONT.—GRIFFIN'S FAMILY THEATRE (James L. Malone): Harry B. Watson in The Cat and the Fiddle 3 pleased audience; packed house. It's All on the Quiet 12.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (H. Rotsky): The Little French Maid 3 pleased fair house.

WOODSTOCK, ONT.—OPERA HOUSE (W. H. Wilcox): The Little French Maid 2; fair house. Edge Tools 13.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ACROSS THE PACIFIC (Stair and Havlin, mgrs.): Toledo, O., 8-14. Cincinnati 15-21.

ADAMS, MAUDE (Charles Frohman, mgr.): Detroit, Mich., 9-14. Grand Rapids 16. Kalamazoo 17. So. Bend, Ind., 18. Ft. Wayne 19. Ann Arbor, Mich., 20. Toledo, O., 21.

AFFAIR IN THE BARRACKS (Liebler and Co., mgrs.): Chicago, Ill., Oct. 1—indefinite.

ANGLIN, MARGARET (Liebler and Co., mgrs.): New York city Oct. 2—indefinite.

ANOTHER MAN'S WIFE: Boston, Mass., 9-14.

ARAB, THE (Henry B. Harris, mgr.): New York city Sept. 18—indefinite.

ARLISS, GEORGE (Liebler and Co., mgrs.): New York city Sept. 18—indefinite.

AT SUNRISE (Darrell H. Lyall, mgr.): Osakis, Minn., 11, Long Prairie 12, Wadena 13, Royalton 14, St. Cloud 15, Willmar 16, Litchfield 17, Benson 18, Morris 19, Glenwood 20, Alexandria 21, Melrose 22.

AT THE MERCY OF TIBERIUS (Glaser and Stair, mgrs.): Toronto, Ont., 9-14, Rochester, N. Y., 16-18, Syracuse 19-21.

AT THE OLD CROSS ROADS (Arthur C. Aiston, mgr.): Oswego, N. Y., 11, Syracuse 12-14, Cortland 16, Binghamton 17, 18, Elmira 19, Corning 20, Penn Yan 21.

AVIATOR, THE (E. E. Trousdale, mgr.): Fairbury, Neb., 11, Concordia, Kan., 12, Clay Center 13, Manhattan 14, Junction City 16, Salina 17, Herington 18, La Crosse 19, Sterling 20, Hutchinson 21.

BABY MINE (Wm. A. Brady, Ltd., mgrs.): Brooklyn, N. Y., 9-21.

BABY MINE (Wm. A. Brady, Ltd., mgrs.): Winsted, Conn., 11, Great Barrington, Mass., 12, Pittsfield 13, Northampton 14.

BABY MINE (Wm. A. Brady, Ltd., mgrs.): Seattle, Wash., 8-14.

BABY MINE (Eastern; Wm. A. Brady, Ltd., mgrs.): Columbus, O., 9-11, Toledo 12-14, Detroit, Mich., 16-21.

BACHELOR'S HONEYMOON (Leon A. Gilson, mgr.): Avon, Ill., 12, Galesburg 13.

BATES, BLANCHE (David Belasco, mgr.): Brooklyn, N. Y., 9-14.

BEBAN, GEORGE (Klaw and Erlanger, mgrs.): New York city Oct. 11—indefinite.

BELLEW, KYRLE (Charles Frohman, mgr.): Des Moines, Ia., 11, Lincoln, Neb., 12, Omaha 13, 14, Denver, Colo., 16-21.

BEVERLY (Eastern; A. G. Delamater, mgr.): Knoxville, Tenn., 9-14, Middleboro, Ky., 16, Corbin 17, Richmond 18, Nicholsville 19, Winchester 20, Mt. Sterling 21.

BEVERLY (Southern; A. G. Delamater, mgr.): Petersburg, Va., 11, Danville 12, Martinsville 13, Winston-Salem, N. C., 14, Mt. Airy 16, Greensboro 17, Graham 18, Oxford 19, Henderson 20, Durham 21.

BILLY, THE KID (Herbert Farrar, mgr.): Schenectady, N. Y., 11, Honesdale, Pa., 12, East Stroudsburg 13, Easton 14, So. Bethlehem 16, Allentown 17, Norristown 19, Lebanon 20, Harrisburg 21.

BLINN, HOLBROOK (Wm. A. Brady, mgr.): New York city 9-21.

BLUE BIRD (Liebler and Co., mgrs.): Brooklyn, N. Y., 9-21.

BLUE MOUSE (Fred B. Wright, mgr.): Westerly, R. I., 11, Taunton, Mass., 12, Athol 13, Rutland, Vt., 14, Johnstown, N. Y., 17, Gloversville 18, Rome 19, Ogdensburg 20, Watertown 21.

BOUGHT AND PAID FOR (Wm. A. Brady, mgr.): New York city Sept. 26—indefinite.

BREESE, EDMUND (Joseph Weber, mgr.): New York city Sept. 14-Oct. 14.

BREWSTER'S MILLIONS (Al. Rich, mgr.): Flint, Mich., 11, Kalamazoo 12-14, Grand Rapids 15-21.

BROWN, GILMORE (Frank A. Brown, mgr.): Kinsley, Kan., 16, St. John 17, Hutchinson 18, Lyons 19, McPherson 20.

BUNTY PULLS THE STRINGS (Cecil De Mille, mgr.): New York city Oct. 10—indefinite.

BURKE, BILLIE (Charles Frohman, mgr.): New York city Oct. 9—indefinite.

CHECKERS (Moxon and De Mill, mgrs.): Chicago, Ill., 8-14, Racine, Wis., 15, Janesville 16, Fond du Lac 17, Oshkosh 18, Green Bay 19, Oconto 20, Menominee, Mich., 21, Escanaba 22.

CHERRY, CHARLES (Daniel Frohman, mgr.): Buffalo, N. Y., 12-14, Philadelphia, Pa., 16-28.

CHIEF OF THE SECRET SERVICE (Al. Woods, mgr.): Louisville, Ky., 9-14.

CHORUS LADY: Chicago, Ill., 8-14.

CHORUS LADY (Southern; J. E. Early, mgr.): Caldwell, O., 11, Parkersburg, W. Va., 12, Charleston 13, Huntington 14.

CLANSMAN (Southern Amusement Co., mgrs.): Dillon, S. C., 11, Florence 12, Sumter 13, Newberry 14.

COMMUTERS, THE (Henry B. Harris, mgr.): San Francisco, Cal., 9-21.

CONCERT, THE (David Belasco, mgr.): New York city Sept. 14-Oct. 14.

CONVICT'S DAUGHTER (Ed. Anderson, mgr.): Indianapolis, Ind., 9-11, Columbus, O., 12-14, Toledo 15-21.

COUNTISS, CATHRINE (Stair and Havlin, mgrs.): Providence, R. I., 9-14, Boston, Mass., 16-21.

COURTENAY, WILLIAM (Winthrop Ames, mgr.): Indianapolis, Ind., 9-11, Louisville, Ky., 12-14.

COUNTRY BOY (Henry B. Harris, mgr.): Hanford, Cal., 11, Visalia 12, Bakersfield 13, Ventura 14.

COUNTRY BOY (Henry B. Harris, mgr.): St. Louis, Mo., 9-14.

COUNTY SHERIFF (Eastern; O. E. Wee, mgr.): Boothbay Harbor, Me., 11, Wiscasset 12, Camden 14, Lewiston 16, Rochester, N. H., 17, Ipswich, Mass., 18, East Pepperell 19, Clinton 20, Attleboro 21.

COUNTY SHERIFF (Western; O. E. Wee, mgr.): Darien, Wis., 11, Delavan 12, Capron, Ill., 13, Harvard 14, Waukegan 15, Dundee 16, Morrison 17, Mt. Carroll 18, Maquoketa, Ia., 19, Oxford Junction 20, Clinton 21, Moline, Ill., 22.

COWBOY AND THE THIEF (Rowland and Gaskill, mgrs.): Philadelphia, Pa., 9-14.

COWBOY GIRL (Jack Hoskins, mgr.): Jasonville, Ind., 11, Vincennes 12, Seymour 13, Bedford 14.

COWBOY GIRL (Northern; H. H. Whittier, mgr.): Park River, N. D., 11, Milton 12, Osnabrock 13, Langdon 14.

DAWN OF A TO-MORROW: Chicago, Ill., 9-14.

DEEP PURPLE (Liebler and Co., mgrs.): Chicago, Ill., Aug. 26—indefinite.

DEEP PURPLE (Liebler and Co., mgrs.): Philadelphia, Pa., 2-14.

DENVER EXPRESS (Chas. A. Taff, mgr.): Moberly, Mo., 11, Columbia 12, Louisiana 13, Alton, Ill., 14, Springfield 15.

D'ORSAY, LAWRANCE (John Cort, mgr.): Montreal, Can., 9-14, Brockville 16, Ottawa 17, 18, North Bay 19, Port Arthur 21.

DREW, JOHN (Charles Frohman, mgr.): New York city Sept. 4—indefinite.

EDESON, ROBERT (Henry B. Harris, mgr.): Philadelphia, Pa., 2-14.

ELI AND JANE (Harry Green, mgr.): Hopkins, Ia., 11, Strawberry Point 12, Arlington 13, Edgewood 14, Central City 16, Solon 17, Vinton 18, Dysart 19, Trayer 20, Grundy Center 21.

ELLIOTT, GERTRUDE (Liebler and Co., mgrs.): New York city Oct. 3—indefinite.

EVERYWOMAN (Eastern; Henry W. Savage, mgr.): Brooklyn, N. Y., 2-28.

EVERYWOMAN (Western; Henry W. Savage, mgr.): Cleveland, O., 9-14, Chicago, Ill., 16—indefinite.

EXCUSE ME (Eastern; Henry W. Savage, mgr.): Boston, Mass., Aug. 24-Oct. 21.

EXCUSE ME (Southern; Henry W. Savage, mgr.): Dover, N. J., 19, Trenton 20, 21, Norfolk, Va., 23, 24.

EXCUSE ME (Western; Henry W. Savage, mgr.): New York city Aug. 14-Oct. 14, Rochester, N. Y., 16-18, Erie, Pa., 19, Tiffin, O., 20, Ft. Wayne, Ind., 21.

FAIRBANKS, DOUGLAS (Wm. A. Brady, mgr.): New York city Aug. 24-Oct. 14.

FARNUM, DUSTIN AND WILLIAM (A. H. Woods, mgr.): Chicago, Ill., Sept. 1—indefinite.

FATTED CALF (Arthur Hopkins, mgr.): Louisville, Ky., 9-11, Indianapolis, Ind., 12-14.

FAVERSHAM, WILLIAM (Frank Wilstach, mgr.): Chicago, Ill., 9-21.

FIRING LINE (A. G. Delamater, mgr.): Roanoke, Va., 11, Danville 12, Mt. Airy, N. C., 13, Winston-Salem 14.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Syracuse, N. Y., 19-21.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Chicago, Ill., 8-28.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Omaha, Neb., 8-11, Des Moines, Ia., 17, 18.

FUGITIVE FROM JUSTICE: Kansas City, Mo., 8-14.

GAMBLERS, THE (Original; Authors' Producing Co., mgrs.): Boston, Mass., Oct. 2—indefinite.

GAMBLERS, THE (Eastern; Authors' Producing Co., mgrs.): Penn Yan, N. Y., 11, Batavia 12, Perry 13, Hornell 14, Olean 16, Bradford, Pa., 17, Dunkirk, N. Y., 18, Jamestown 19, Warren, Pa., 20, Titusville 21.

GAMBLERS, THE (Western; Authors' Producing Co., mgrs.): Lansing, Mich., 11, Grand Rapids 12-14, Milwaukee, Wis., 15-21, Racine 22.

GAMBLERS, THE (Southern; Authors' Producing Co., mgrs.): Wilmington, N. C., 11, Darlington, S. C., 12, Charleston 13, Savannah, Ga., 14, Jacksonville, Fla., 16, Albany, Ga., 17, Columbus 18, Macon 19, Augusta 20, Athens 21.

GEORGE, GRACE (Wm. A. Brady, mgr.): Cincinnati, O., 9-14.

GET-RICH-QUICK WALLINGFORD (Eastern; Cohan and Harris, mgrs.): Boston, Mass., Sept. 25—indefinite.

GET-RICH-QUICK WALLINGFORD (Central; Cohan and Harris, mgrs.): Logansport, Ind., 11, Peru 12, Wabash 13, Huntington 14, Ft. Wayne 15, Goshen 16, Elkhart 17, Jackson, Mich., 18, Ann Arbor 19, Port Huron 20, Bay City 21, Saginaw 22.

GET-RICH-QUICK WALLINGFORD (Western; Cohan and Harris, mgrs.): St. Louis, Mo., 9-14, Cleveland, O., 16-21.

GILMORE, PAUL (Paul Gilmore Co., Inc., mgrs.): Cobalt, Ont., 11, Orillia 12, Barrie 13, Brantford 14, Galt 16, Guelph 17, Stratford 18, London 19, St. Thomas 20, Hamilton 21.

GIRL AND THE TRAMP (Co. A; Tom Wilson, mgr.): Raleigh, N. C., 11, Sanford 12, Cheraw, S. C., 13, Rockingham, N. C., 14, McColl, S. C., 16, Cilo 17, Laurensburg, N. C., 18, Lumberton 19, Marion 20, Kingstree 21.

GIRL AND THE TRAMP (Co. B; Bert Bence, mgr.): Stamford, Tex., 11, Merkle 12, Anson 13, Snyder 14, Sweetwater 16, San Angelo 17, Ballinger 18, Coleman 19, Brownwood 20, Lampasas 21.

GIRL AND THE TRAMP (Co. C; Fred A. Byers, mgr.): Hanover, Pa., 11, Coatesville 12, Easton 13, So. Bethlehem 14, Burlington, N. J., 16, Red Bank 17, Haverstraw, N. Y., 18, Danbury, Conn., 19, New Milford 20, Bridgeport 21.

GIRL AND THE TRAMP (Co. D; S. C. Rockwell, mgr.): Yankton, S. D., 11, Vermillion 12, Elk Point 13, Akron, Ia., 14, Chatsworth 15, Inwood 18, Hull 19, Le Mars 20, Cherokee 21.

GIRL AND THE TRAMP (Co. E; Ralph Gerren, mgr.): Franklin, Ind., 11, Columbus 12, Greensburg 13, Bedford 14, Jasonville 15, Greensburg 18, Shelbyville 19, Rushville 20, New Castle 21.

GIRL AND THE TRAMP (Co. F; P. S. Pearl, mgr.): Sheridan, Ind., 18, Frankfort 19, Flora 20, Logansport 21.

GIRL FROM RECTOR'S (Max Plohn, mgr.): Muskogee, Okla., 11, Denison, Tex., 12, Sherman 13, Ft. Worth 14, Dallas 15, Paris 17, Greenville 18, Sulphur Springs 19, Pine Bluff, Ark., 20, Little Rock 21, Memphis, Tenn., 22.

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GIRL IN THE TAXI (A. H. Woods, mgr.): Washington, D. C., 9-14.
GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Norway, Me., 11, Portland 12, Rumford 13, So. Framingham, Mass., 18, Fall River 19-21.
GIRL WHO WASN'T (Doherty and McMahon, mgrs.): Tuwanda, Pa., 11, Pittston 12, Honesdale 13, Berwick 14.
GOLDEN RULE, LTD. (Charles Dickson, mgr.): Gardiner, Mass., 11, Worcester 12-14, Toronto, Ont., 16-21.
GOOSE GIRL (Central: Baker and Castle, mgrs.): Haverstraw, N. Y., 12, New London, Conn., 13, New Britain 14, Danbury 16, Bridgeport 17, Danielson 18, Worcester, Mass., 19, Gardner 20, Fitchburg 21.
GOOSE GIRL (Eastern: Baker and Castle, mgrs.): Hinton, W. Va., 11, Covington, Va., 12, Clifton Forge 13, Staunton 14, Norfolk 16-21.
GRAUSTARK (Eastern: Baker and Castle, mgrs.): Waukegan, Ill., 11, Racine, Wis., 12, Freeport, Ill., 13, Rockford 14, Aurora 15, Benton Harbor, Mich., 16, Goshen, Ind., 17, Angola 18, Auburn 19, Wabash 20, Logansport 21.
GRAUSTARK (Southern: Baker and Castle, mgrs.): McColl, S. C., 11, Clio 12, Lumberton, N. C., 13, Wilmington 14, Marion, S. C., 16, Kingstree 17, Cheraw, N. C., 18, Rockingham 19, Maxton 20, Monroe 21.
HACKETT, J. K. (J. K. Hackett, mgr.): Chicago, Ill., Sept. 18—indefinite.
HACKETT, NORMAN (Stair and Havlin, mgrs.): Akron, O., 9-11, Youngstown 12-14, Buffalo, N. Y., 16-21.
HAWTREY, WILLIAM (A. G. Delamater, mgr.): Indianapolis, Ind., 9-11, Louisville, Ky., 12-14, Dayton, O., 16, 17, Springfield 18, Muncie, Ind., 19, Anderson 20.
HEART OF CHICAGO (W. D. Emerson, mgr.): So. Chicago, Ill., 8-11, So. Bend, Ind., 12-14, Columbus, O., 16-18.
HILLIARD, ROBERT (Klaw and Erlanger, mgrs.): Philadelphia, Pa., 9-14.
HOUSE NEXT DOOR (Schiller Amusement Co., mgrs.): Nashville, Tenn., 8-14, Memphis 15-21.
HUMAN HEARTS (C. R. Reno, mgr.): Springfield, Ill., 11, 12, Peoria 13, 14, Chicago 22-28.
HUMAN HEARTS (Southern: C. R. Reno, mgr.): Paris, Ky., 16, Winchester 17, Mt. Sterling 18, Georgetown 19, Harrodsburg 20, Somerset 21.
IRISH PLAYERS (Liebler and Co., mgrs.): Boston, Mass., Sept. 25—indefinite.
JEFFERSON, THOMAS: Greenville, S. C., 11, Columbia 12, Augusta, Ga., 13, Charleston, S. C., 14.
KOLKER, HENRY (Henry W. Savage, mgr.): New York city Oct. 4—indefinite.
LEIGH, BERT: Marion, N. C., 11, McColl, S. C., 12, Bennettsville 13.
LIGHT ETERNAL (Stair and Havlin, mgrs.): Minneapolis, Minn., 8-14, Milwaukee, Wis., 15-21.
LION AND THE MOUSE (Northern: United Play Co., mgrs.): Emmettsburg, Ia., 12, Spencer 13, Cherokee 14, Sioux City 15, Denison 16, Carroll 17, Boone 18, Eldora 19, Greene 20, Waterloo 21, Marshalltown 22.
LION AND THE MOUSE (Southern: United Play Co., mgrs.): McAlester, Okla., 11, Durant 12, Tishamingo 13, Ardmore 14, Coalgate 15, Paul's Valley 16, Norman 17, Ada 18, Okemah 19, Prague 20, Shawnee 21, Enid 22.
McINTYRE, FRANK (Henry B. Harris, mgr.): New York city Sept. 4—indefinite.
MADAME X (Henry W. Savage, mgr.): Washington, D. C., 9-14, Brooklyn, N. Y., 16-21.
MAN BETWEEN, THE (Vaughan Glaser, mgr.): Washington, D. C., 9-14.
MANN, LOUIS (Werba and Luescher, mgrs.): Lewiston, Me., 11, Portland 12-14, Montreal, Can., 16-21.
MANTELL, ROBERT B. (Wm. A. Brady, mgr.): Philadelphia, Pa., 9-14.
MELVILLE, ROSE (J. B. Sterling, mgr.): Milwaukee, Wis., 8-14, Chicago, Ill., 15-21.
MISSOURI GIRL (Central: Merle H. Norton, mgr.): Tahlequah, Okla., 11, Checotah 12, Nowata 13, Claremore 14, Tulsa 15, Chandler 16, Stillwater 17, Pawnee 18, Cleveland 19, Prague 20, Okemah 21, Sapulpa 22.
MISSOURI GIRL (Eastern: Norton and Farrell, mgrs.): Machias, Me., 11, Pembroke 12, Houlton 13, Mars Hill 14, Ft. Fairfield 16, Caribou 17, Ashland 18, Presque Isle 19, Island Falls 20, Millinocket 21.
MISSOURI GIRL (Western: North and Rith, mgrs.): Kennett, Cal., 11, Red Bluff 13, Chico 14, Oroville 17, Marysville 18, Gridley 19, Sacramento 22.
MONG, WILLIAM V. (Rowland and Gaskell, mgrs.): Grants Pass, Ore., 11, Chico, Cal., 13, Marysville 14, San Francisco 15-21, San Jose 22.
MOTHER (Wm. A. Brady, mgr.): Minneapolis, Minn., 8-14.
MOTHER (Wm. A. Brady, mgr.): Louisville, Ky., 9-11, Columbus, O., 12-14.
MRS. AVERY (Charles J. Ross, mgr.): New York city Oct. 16—indefinite.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): St. Louis, Mo., 9-14.
NAZIMOVA, MME. (Charles Frohman, mgr.): Chicago, Ill., 2-14, Lafayette, Ind., 16, Terre Haute 17, Indianapolis 18, Springfield, O., 19, Dayton 20, Wheeling, W. Va., 21.
NEST EGG (Co. B: Joe. M. Gaites, mgr.): Chicago, Ill., Sept. 25-Oct. 14.
O'NEIL, CHAUNCEY (Augustus Pitou, mgr.): Kansas City, Mo., 8-14.
OLD HOMESTEAD (Franklin Thompson, mgr.): Newark, N. J., 9-14, Burlington 21.
ONLY SON (Cohan and Harris, mgrs.): Philadelphia, Pa., 2-14, New York city 16—indefinite.
OVER NIGHT (Wm. A. Brady, mgr.): Chicago, Ill., Sept. 25—indefinite.
OVER NIGHT (Wm. A. Brady, mgr.): Providence, R. I., 9-14.
OVER NIGHT (Wm. A. Brady, mgr.): Lowell, Mass., 11, Lawrence 12, Portland, Me., 13, 14.
PAID IN FULL (Wagenhals and Kemper, mgrs.): Columbus, O., 9-11, Dayton 12-14, Cincinnati 15-21.
PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Port Allegheny, Pa., 11, Smethport 12, Johnsonburg 13, Dubois 14, Curwensville 16, Reynoldsville 17, Leechburg 18, Vandergrift 19, Lilly 20, Altoona 21.
PARTNERS (Frazee and Lederer, mgrs.): Chicago, Ill., Oct. 8—indefinite.
PASSERS-BY (Charles Frohman, mgr.): New York city Sept. 14—indefinite.
PIPER, THE (Winthrop Ames, director): St. Louis, Mo., 9-14, Columbus, O., 16-18.
POLLY OF THE CIRCUS (Eastern: A. S. Stern, mgr.): Louisville, Ky., 8-14.
POLLY OF THE CIRCUS (Western: A. S. Stern, mgr.): Dallas, Tex., 9-11, Wichita Falls 12, Colorado Springs, Colo., 14, Denver 15-21, Trinidad 22.
POMANDER WALK (Liebler and Co., mgrs.): Buffalo, N. Y., 12-14.
POYNTER, BEULAH (Bert and Nicolai, mgrs.): Detroit, Mich., 8-14, Pittsburgh, Pa., 16-21.
PRISONER FOR LIFE: Baltimore, Md., 9-14.
PRIVATE SECRETARY (Ernest Schnabel, mgr.): Roanoke Rapids, N. C., 11, Oxford 12, Scotland Neck 13, Williamston 14.
QUINCY ADAMS SAWYER (National Comedy Co., mgrs.): Fremont, O., 11, Tiffin 12, Paulding 13, Ft. Wayne, Ind., 14.
REBECCA OF SUNNYBROOK FARM (Frederic Thompson, mgr.): Chicago, Ill., 1-28.
ROBSON, MAY (L. S. Sire, mgr.): Detroit, Mich., 9-14, Saginaw 15, Bay City 16, Port Huron 17, Lansing 18, Kalamazoo 19, Grand Rapids 20, 21.
ROCK OF AGES (Rowland and Clifford, mgrs.): Dayton, O., 9-11, Urbana 12, Springfield 13, 14, Louisville, Ky., 15-21.
ROSALIND AT THE RED GATE (Gaskell and MacVitty, mgrs.): Roseville, Ill., 11, Watseka 12, Fairbury 13, Bloomington 14, Streator 15, Pontiac 16, Pekin 17, Galesburg 18, Monmouth 19, Burlington, Ia., 20, Keokuk 21, Quincy, Ill., 22.
ROSARY, THE (Gaskell and MacVitty, mgrs.): Walnut, Ia., 11, Harlan 12, Carroll 13, Onawa 14, Council Bluffs 15, Nebraska City, Neb., 17, Syracuse 18, Falls City 19, Tecumseh 21, Beatrice 23.
ROSARY, THE (Co. 1: Rowland and Clifford, mgrs.): Cleveland, O., 9-14, Detroit, Mich., 16-21.
ROSARY, THE (Co. 2: Rowland and Clifford, mgrs.): Chicago, Ill., 8-28.
ROSARY, THE (Coast: Rowland and Clifford, mgrs.): Tulsa, Okla., 11, Sapulpa 12, Henryette 13, Muskogee 14, McAlester 16, Durant 17, Fishomingo 18, Ardmore 19, Norman 20, Oklahoma City 21, El Reno 22.
ROSARY, THE (Southern: Rowland and Clifford, Inc., mgrs.): Ashland, Ky., 11, Huntington, W. Va., 12, Hinton 14, Roanoke, Va., 16, Staunton 17, Harrisonburg 18, Lynchburg 19, Newport News 21, Soldiers' Home 23.
ROSARY, THE (Western: Rowland and Clifford, Inc., mgrs.): Kirksville, Mo., 11, Sedalia 14, Lexington 16, Richmond 17, Moberly 19, Fulton 20, Jefferson City 21, Collinsville 22.
ROSS, THOMAS W. (Frazee and Lederer, mgrs.): Milwaukee, Wis., 8-14.
ROUND UP (Klaw and Erlanger, mgrs.): Boston, Mass., Sept. 4-Oct. 14.
ROYAL SLAVE (George H. Bubb, mgr.): Paris, Mo., 11, Brunswick 13, Salisbury 14, Glasgow 16, Higginsville 17, Lees Summit 18, Harrisonville 19, Rich Hill 20, Ft. Scott, Kan., 21, Scammon 22.
ST. ELMO (Vaughan Glaser, mgr.): Mobile, Ala., 11, Montgomery 12, Macon, Ga., 13, Augusta 14, Savannah 15-21.
SALVATION NELL (Vaughan Glaser, mgr.): Cincinnati, O., 8-14.
SCOTT, CYRIL (Messrs. Shubert, mgrs.): New York city Sept. 16—indefinite.
SEARS, ZELDA (Joseph M. Gaites, mgr.): Augusta, Me., 11, Waterville 12, Lewiston 13, 14, Nashua, N. H., 16, Franklin 17, Concord 18, Keene 19, Leominster, Mass., 20, Waltham 21.
SERVANT IN THE HOUSE (Gaskell and MacVitty, props.): Ortonville, Minn., 11, Montevideo 12, Madison 13, Watertown, S. D., 14, Madison 16, Dell Rapids 17, Flandreau 18, Pipestone, Minn., 19, Brookings, S. D., 20, Hurdo 21.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Brooklyn, N. Y., 9-21.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Burlington, N. J., 11, Bridgeton 12, Norristown, Pa., 13, Annapolis, Md., 14.
SEVEN DAYS (Coast: Wagenhals and Kemper, mgrs.): Victor, Colo., 11, Pueblo 12, Leadville 13, Grand Junction 14.
SHEA, THOS. E. (A. H. Woods, mgr.): Grand Rapids, Mich., 8-11.
SIMONE, MME. (Liebler and Co., mgrs.): New York city Oct. 16—indefinite.
SIS PERKINS (C. Jay Smith, mgr.): Waynetown, Ind., 11, West Lebanon 12, Williamsport 13, Danville, Ill., 14, Evansville, Ind., 15, Sullivan 16, Shelburn 17, Dugger 18, Jasonville 19, Bloomfield 20, Vincennes 21, Jasper 22.
SQUAW MAN (Clarence Bennett, mgr.): Lindsay, Ont., 11, Peterboro 12, Ottawa 13, 14, Kingston 16, Napanee 17, Cobourg 18, Hamilton 19, 20, London 21.
STAHL, ROSE (Henry B. Harris, mgr.): New York city Aug. 21—indefinite.
STRUGGLE, THE (Willis Amusement Co., mgrs.): South Bend, Ind., 8-11, Ft. Wayne 12-14.
TEMPEST AND SUNSHINE (Woods and Chalker, mgrs.): Elk City, Okla., 11, Sayre 12, Arapaho 13, Thomas 14, Cherokee 16, Alva 17.
THAIS (Joseph M. Gaites, mgr.): Cincinnati, O., 9-14, Louisville, Ky., 15-21.
THIEF, THE (Eastern: George A. Sullivan, mgr.): Wytheville, Va., 11, Marion 12, Abingdon 13, Bristol, Tenn., 14, Big Stone Gap, Va., 16, Middlesboro, Ky., 17, Morristown, Tenn., 18, Greeneville 19, Johnson City 20, Rutherford, N. C., 21.
THIEF, THE (Western: H. O. Emery, mgr.): Alexandria, La., 11, Lafayette 12, New Iberia 13, Morgan City 14.
THIRD DEGREE (Central: United Play Co., mgrs.): Danville, Ill., 11, Indianapolis, Ind., 12-14, Chicago, Ill., 16-21.
THIRD DEGREE (Southern: United Play Co., mgrs.): Altus, Okla., 11, Magnum 12, 13, Wichita Falls, Tex., 14, Denison 16, Sherman 17, Bonham 18, Clarksville 19, Paris 20, Greenville 21.
THIRD DEGREE (Western: United Play Co., mgrs.): Wallace, Ida., 11, Spokane, Wash., 12, Lewiston, Ida., 13, 14, Genesee 15, Colfax, Wash., 16, 17, Pomeroy 18, Dayton 19, Waitsburg 20, Walla Walla 21, Yakima 22.
TOWN MARSHAL (O. E. Wee, mgr.): New Milford, Conn., 11, Walden, N. Y., 12, Saugerties 13, Schenectady 14, Johnstown 16, Ilion 17, Dolgeville 18, Herkimer 19, Utica 20, 21.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Oelwein, Ia., 11, Prairie du Chien, Wis., 12, La Crosse 13, Stillwater, Minn., 14, St. Paul 15-21.
TRAVELING SALESMAN (Eastern: A. S. Stern, mgr.): Oskaloosa, Ia., 11, Grinnell 12, Newton 13, Ames 14, Marshalltown 15, Boone 16, Webster City 17, Iowa Falls 18, Cedar Falls 19, Independence 20, Cedar Rapids 21, Clinton 22.
TRAVELING SALESMAN (Western: A. S. Stern, mgr.): Seattle, Wash., 8-14, Portland, Ore., 15-21.
UNCLE TOM'S CABIN (William Kibble, mgr.): Peru, Ind., 11, Lafayette 12, Danville, Ill., 13, Terre Haute, Ind., 14, 15, Paris, Ill., 16, Charleston 17, Mattoon 18, Decatur 19, Bloomington 20, Joliet 21, 22.
UNCLE TOM'S CABIN (Western: William Kibble, mgr.): Thief River Falls, Minn., 11, Crookston 12, Winnipeg, Man., 13, 14.
WARE, HELEN (Henry B. Harris, mgr.): Springfield, Mass., 11, 12, New Haven, Conn., 13, 14, Philadelphia, Pa., 16-28.
WARFIELD, DAVID (David Belasco, mgr.): Baltimore, Md., 9-14, New York city 17—indefinite.
'WAY DOWN EAST (Wm. A. Brady, mgr.): Kansas City, Mo., 8-14.
WHEN A WOMAN WILLS (Co. A: Carlos Inskeep, mgr.): Fremont, N. C., 11, Kinston 12, Smithfield 13, Sanford 14, Rowland 16, Rockingham 17, Albemarle 18, Lexington 19, Statesville 20, Concord 21.
WHEN A WOMAN WILLS (Co. B: Carlos Inskeep, mgr.): San Francisco, Cal., 8-14, Los Angeles 15-17, Santa Ana 18, San Diego 19, Riverside 20, Pasadena 21.
WHEN A WOMAN WILLS (Co. D: Carlos Inskeep, mgr.): Sidney, Ind., 11, Kenton 12, Ottawa, O., 13, Tiffin 14, Mt. Vernon 16, Newark 17, Millersburg 18, Wooster 19, Canton 20, Salineville 21.
WHEN KNIGHTHOOD WAS IN FLOWER (W. K. Sparks, mgr.): Grafton, N. D., 11, Winnipeg, Man., 12-14.
WHITE SLAVE (Robt. and John Campbell, mgrs.): Chicago, Ill., 8-14.
WHITE SQUAW (Louis F. Werba, mgr.): Glace Bay, Can., 11, Sidney Mines 12, Sidney 13, 14.
WHITESIDE, WALKER (Paul H. Liebler, mgr.): Streator, Ill., 11, Champaign 12, Davenport, Ia., 13, Dubuque 14, Minneapolis, Minn., 15-21.
WILSON, AL. H. (Sidney R. Ellis, mgr.): St. Louis, Mo., 8-14, Belleville, Ill., 15, Paducah, Ky., 16, Memphis, Tenn., 17, Little Rock, Ark., 18, Hot Springs 19, Texarkana, Tex., 20, Shreveport, La., 21.
WILSON, FRANCIS (Charles Frohman, mgr.): Toronto, Ont., 9-14, London 16, Hamilton 17, 18, Kingston 19, Ottawa 20, 21.
WISE, THOMAS, AND JOHN BARRYMORE (Charles Dillingham, mgr.): Cleveland, O., 9-14.
WOMAN, THE (David Belasco, mgr.): New York city Sept. 19—indefinite.

STOCK COMPANIES.

ACADEMY (H. Wm. Smith Amusement Co., mgrs.): Haverhill, Mass., Sept. 11—indefinite.
ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 28—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 28—indefinite.
ALHAMBRA (Lee Willard, mgr.): Seattle, Wash., Sept. 16—indefinite.
ALHAMBRA (Roche and Marvin, mgrs.): Chicago, Ill., July 24—indefinite.
ARDEN, CAROL: Houston, Tex., Sept. 24—indefinite.
BAKER: Spokane, Wash., Sept. 3—indefinite.
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): St. Louis, Mo., Oct. 1—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BENNETT, J. MOY: Cobalt, Can.—indefinite.
BIJOU: Pawtucket, R. I., Aug. 14—indefinite.
BIJOU (Geo. A. Haley, mgr.): Woonsocket, R. I.—indefinite.
BISHOP, CHESTER (M. Hartman, mgr.): Grand Rapids, Mich., Sept. 3—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BLANEY-SPOONER: Philadelphia, Pa., Sept. 18—indefinite.
BOSTON PLAYERS (James A. Boshell, mgr.): Baltimore, Md., Sept. 11—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
CLEVELAND PLAYERS: Cleveland, O., Aug. 21—indefinite.
CLIFFORD: St. Louis, Mo., Oct. 1—indefinite.
CODY, LEWIS J. (Cole and Dull, mgrs.): Stamford, Conn., Aug. 28—indefinite.
COLLEGE: Chicago, Ill., Sept. 4—indefinite.
CRAIG (John Craig, mgr.): Boston, Mass., Sept. 1—indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 2—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Aug. 28—indefinite.
EMPIRE: Holyoke, Mass., Sept. 4—indefinite.
FAMILY: New York city Sept. 4—indefinite.
FORBES, GUS A. (Jacob Wilk, mgr.): Duluth, Minn., Oct. 1—indefinite.

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GAGNON-POLLOCK (Bert C. Gagnon, mgr.): New Orleans, La.—indefinite.
GERMAN (Hans Loebel, mgr.): St. Louis, Mo., Oct. 1—indefinite.
GERMAN (C. E. Schmid, mgr.): Cincinnati, O., Oct. 1—indefinite.
GERMAN (Herman Gerold, mgr.): Philadelphia, Pa., Oct. 3—indefinite.
GOTHAM (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 2—indefinite.
GREW (Wm. Grew, mgr.): Houston, Tex., June 24—indefinite.
HALL, LOUIS LEON: Jersey City, N. J., Aug. 28—indefinite.
HAYWARD, GRACE (Geo. M. Gatts, mgr.): Chicago, Ill., Sept. 4—indefinite.
HOLDEN (H. M. Holden, mgr.): Washington, D. C., Aug. 28—indefinite.
IRVING PLACE (Gustav Amberg, mgr.): New York city Oct. 1—indefinite.
LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash., Aug. 13—indefinite.
LONERGAN, LESTER: New Bedford, Mass., Aug. 4—indefinite.
MARLOWE: Chicago, Ill., Aug. 28—indefinite.
MEEK, DONALD: Lowell, Mass., Sept. 1—indefinite.
NATIONAL: Montreal, P. Q.—indefinite.
NORTH BROTHERS: Wichita, Kan., Sept. 4—indefinite.
NORTH BROTHERS (Frank North, mgr.): Oklahoma City, Okla., Sept. 18—indefinite.
NORTH BROTHERS (Sport North, mgr.): Topeka, Kan., Sept. 4—indefinite.
OPERA HOUSE: Paterson, N. J.—indefinite.
ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.
PABST THEATRE (Ludwig Kreiss, mgr.): Milwaukee, Wis., Sept. 24—indefinite.
PAYTON, CORSE (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 28—indefinite.
PAYTON, CORSE (Corse Payton, mgr.): Newark, N. J., Oct. 9—indefinite.
POLI (S. Z. Poli, mgr.): Springfield, Mass.—indefinite.
POLI (S. Z. Poli, mgr.): Worcester, Mass.—indefinite.
PRINCESS (Elbert and Getchell, mgrs.): Des Moines, Ia., Aug. 27—indefinite.
PRINGLE, JOHN (Ed. L. Drew, mgr.): Seattle, Wash.—indefinite.
PROSPECT (Frank Gerston, mgr.): New York city—indefinite.
SANDUSKY-STOCKDALE (Sandusky and Stockdale, mgrs.): Seattle, Wash., Aug. 6—indefinite.
SHERMAN: Elgin, Ill., Sept. 4—indefinite.
SOUTHERN Harry Stubbs, mgr.): Columbus, O., Sept. 25—indefinite.
SPOONER, CECIL (Blaney-Spooner Co., mgrs.): New York city Aug. 5—indefinite.
STEIN'S GERMAN (Josef Stein, mgr.): New York city Oct. 20—indefinite.
TAYLOR, HARRY W.: Taunton, Mass., Aug. 19—indefinite.
THOMPSON-WOODS (Monte Thompson, mgr.): Brockton, Mass., Sept. 4—indefinite.
TREMONT: New York city—indefinite.
TURNER, CLARA (W. F. Barry, mgr.): Philadelphia, Pa., Sept. 25-Oct. 21.
VALE (Travers Vale, mgr.): Hoboken, N. J., Aug. 21—indefinite.
VAN DYKE-EATON (H. Walter Van Dyke, mgr.): Milwaukee, Wis., Aug. 14—indefinite.
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan., Sept. 11—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Sept. 9—indefinite.
WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo., Sept. 16—indefinite.

TRAVELING STOCK COMPANIES

BARROWS-HOWARD (James Wallace, mgr.): South Bend, Ind., 8-28.
BOYER, NANCY (F. R. Willard, mgr.): Battle Creek, Mich., 9-14, Flint 15-21.
BUCKLEY, LOUISE (C. Griffin, mgr.): Jackson, Mich., 11-14.
CULHANE'S COMEDIANS (No. 1: Will E. Culhane, mgr.): Greenfield, Tenn., 9-14.
CULHANE'S COMEDIANS (No. 2: Macklyn Allyn, mgr.): Dixon, Ill., 8-14.
CULHANE'S COMEDIANS (No. 3: Wm. H. Chase, mgr.): Delaware, O., 9-14.
CULHANE'S COMEDIANS (No. 4: Hal Price, mgr.): Ypsilanti, Mich., 9-14.
CULHANE'S COMEDIANS (No. 5: Ed. C. Lilley, mgr.): Ludington, Mich., 9-14.
CULHANE'S COMEDIANS (No. 6: Al. Beasley, mgr.): Monroe, Wis., 9-14.
CULHANE'S COMEDIANS (No. 7: D. J. Dorris, mgr.): Marianna, Ark., 9-14.
DE ARMOND SISTERS (W. N. Smith, mgr.): Muskogee, Okla., 8-14.
DYMONT (A. M. Diamond, mgr.): Walkerton, Ind., 9-14.
GRAYCE, HELEN (N. Appell, mgr.): Poughkeepsie, N. Y., 9-14.
HALL, DON C. (Don C. Hall, mgr.): Buda, Ill., 9-14.
HICKMAN-BESSEY (James D. Proudlove, mgr.): Laporte, Ind., 9-14, Kokomo 16-21.
HILLMAN'S (E. P. Hillman, mgr.): Delphos, Kan., 9-15.
HILLMAN'S IDEALS (Herbert Thayer, mgr.): Hiawatha, Kan., 9-15.
HILLMAN'S PAVILION PLAYERS (Frank Manning, mgr.): Seneca, Kan., 9-15.
HIMMELEIN'S ASSOCIATE PLAYERS (Jno. A. Himmelein, mgr.): Massillon, O., 9-14, Canton 16-21.
HIMMELEIN'S IMPERIAL (Jno. A. Himmelein, mgr.): Lancaster, O., 9-14, Middletown 16-21.
KING (Harry D. King, mgr.): Canandaigua, N. Y., 9-14.
LEWIS (W. F. Lewis, mgr.): Campbell, Neb., 9-14.
LOCKES, THE (W. H. Locke, mgr.): Rapid City, S. D., 9-11, Philip 12-14.
LYNN (Jack Lynn, mgr.): Dansville, N. Y., 9-14, Perry 16-21.
MAHER, PHIL (Phil Maher, mgr.): Greenwich, N. Y., 9-14, Rutland, Vt., 16-21.
MARKS, MAYABELL (R. W. Marks, mgr.): Smith Falls, Can., 9-14.
METROPOLITAN (G. P. Campbell, Jr., prop.): Cohoes, N. Y., 9-11, Gloversville 12, 13, Ilion 14, Fulton 16-18, Geneva 19-21.
MOSES, EDMUND, ASSOCIATE PLAYERS: Shelbyville, Ind., 9-14.
NEFF AND PENNINGTON: Gatesville, Tex., 8-14.
NESTELL'S ASSOCIATE PLAYERS: Escanaba, Mich., 9-14, Gladstone 16-21.
OBRECHT (C. D. Obrecht, mgr.): Waupaca, Wis., 7-15.
PICKERTS, FOUR (Willis Pickert, mgr.): Piedmont, W. Va., 9-14, Gettysburg, Pa., 16-21.
ST. CLAIRE, WINIFRED (Earl D. Sipe, mgr.): Noblesville, Ind., 9-14, Frankfort 16-21.
SPENCE THEATRE (Sohns and Bavis, mgrs.): Guymon, Okla., 11, 12, Liberal, Kan., 13, 14, Plains 16, 17, Meade 18, 19, Pratt 20, 21, Dodge City 23, 24.
WHEELER SISTERS (Ion Carroll, mgr.): Ironton, O., 9-14.
YALE (Monte Thompson, mgr.): Ft. Fairfield, Me., 9-11.

OPERA AND MUSICAL COMEDY

ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Buffalo, N. Y., 9-11, Rochester 12-14, Cincinnati, O., 15-21.
ALLEN, BILLY (W. H. Harder, mgr.): Butler, Pa., 9-14, Meadville 16-21.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): Baltimore, Md., 9-14.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): New Orleans, La., 9-14.
ARMSTRONG MUSICAL COMEDY (Edward Armstrong, mgr.): Los Angeles, Cal., July 9—indefinite.
AROUND THE CLOCK (Gus Hill, mgr.): Norfolk, Va., 9-14, Richmond 16-21.
BAILEY AND AUSTIN (Bailey and FitzGerald, mgrs.): Canton, O., 11, Findlay 12, Lima 13, Pontiac, Mich., 15, Ann Arbor 16, Lansing 17, Battle Creek 18, Jackson 19, Dowagiac 20, South Bend, Ind., 21.
BAYES AND NORWORTH (Werber and Luescher, mgrs.): Dayton, O., 11, Indianapolis, Ind., 12-14, St. Louis, Mo., 15-28.
BEAUTY SPOT: Buffalo, N. Y., 9-11.
BLACK PATTI (R. Voelckel, mgr.): St. Louis, Mo., 8-14, Kansas City 15-21.
BOHEMIAN GIRL (Co. A: Milton and Sargent Aborn, mgrs.): Pottsville, Pa., 11, Lancaster 12, York 13, Harrisburg 14, Altoona 16, Johnstown 17, Wheeling, W. Va., 18, 19, Zanesville, O., 20, Newark 21.
BOHEMIAN GIRL (Co. B: Milton and Sargent Aborn, mgrs.): New Haven, Conn., 9-11, Albany, N. Y., 12-14, Springfield, Mass., 16-18, Hartford, Conn., 19-21.
BRIAN, DONALD (Charles Frohman, mgr.): New York city Aug. 28—indefinite.
BRIGHT EYES (Jos. M. Gaites, mgr.): Seattle, Wash., 8-14, Tacoma 15, 16, Victoria, B. C., 17, Vancouver 18-20, Everett, Wash., 21.
BROWNE, BOTHWELL (Ben Sanger, mgr.): Chicago, Ill., Sept. 18-Oct. 14.
BUSTER BROWN (Buster Brown Amusement Co., props.): Altoona, Pa., 11, Johnstown 12, Greensburg 13, Uniontown 14, Brownsville 16, Connellsville 17, Indiana 18, Blairsville 19, Vandergrift 20, Butler 21.
CAMPUS, THE (Chas. Y. Kavanagh, mgr.): Salt Lake City, U., 15-18, Ogden 19, Cheyenne, Wyo., 21.
CARLE, RICHARD (Frazee and Lederer, mgrs.): Yakima, Wash., 11, Walla Walla 12, Spokane 13-15, Wallace, Ida., 16, Missoula, Mont., 17, Great Falls 18, Helena 19, Butte 20, Billings 21.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Chicago, Ill., 1-28.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Atlanta, Ga., 9-14.
CLIFFORD, BILLY "8." (Rob Le Roy, mgr.): Boise, Ida., 10-12, Nampa 13, Weiser 14, Baker City, Ore., 16, La Grande 17, Pendleton 18, The Dalles 19, Kelso, Wash., 20, Centralia 21.
COHAN, GEORGE M. (Cohan and Harris, mgrs.): New York city Sept. 25—indefinite.
COW AND THE MOON (Chas. A. Sellon, mgr.): Yankton, S. D., 11, Canton 12, Sioux Falls 13, 14, Mitchell 15, Emmettsburg, Ia., 16, Webster City 17, Mason City 18, Blue Earth, Minn., 19, Albert Lea 20, Austin 21, La Crosse, Wis., 22.
DE ANGELIS, JEFFERSON (Frazee and Lederer, mgrs.): Louisville, Ky., 9-11, Nashville, Tenn., 12, Memphis 13, 14, New Orleans, La., 15-21.
ELTINGE, JULIAN (A. H. Woods, mgr.): New York city Sept. 11—indefinite.
FAIR CO-ED (Charles Dillingham, mgr.): Montreal, Can., 9-14.
FANTASMA (Edwin Warner, mgr.): Birmingham, Ala., 8-14, Nashville, Tenn., 16-21.
FATTY FELIX (Henry W. Ling, mgr.): Tama, Ia., 11, Ames 12, Boone 14, Lehigh 15, Humboldt 19, Lake Mills 20, Mason City 21.
FLIRTING PRINCESS (Mort H. Singer, mgr.): Red Bluff, Cal., 11, Medford, Ore., 12, Eugene 13, Salem 14, Portland 15-18, Aberdeen, Wash., 19, Tacoma 20, 21.
FOLIES BERGERE REVIEW (Henry B. Harris, mgr.): New York city 9-14, Brooklyn, N. Y., 16-21.
FOLLIES OF 1911 (Florence Ziegfeld, mgr.): Chicago, Ill., Sept. 4—indefinite.
FORTY-FIVE MINUTES FROM BROADWAY (F. J. Carpenter, mgr.): Saskatoon, Can., 11, 12, Regina 13, 14, Moose Jaw 15, 16, Virden 17, Moosomin 18, Brandon 19, 20.
FORTY-FIVE MINUTES FROM BROADWAY (F. J. Carpenter, mgr.): Glens Falls, N. Y., 11, Saratoga 12, Hudson 13, Cohoes 14, Troy 16, Schenectady 17, Amsterdam 18, Utica 19, Little Falls 20, Gloversville 21.
FOY, EDDIE (Chas. Dillingham and Florenz Ziegfeld, Jr., mgrs.): Chicago, Ill., Sept. 30—indefinite.
GIRL OF MY DREAMS (Joseph Gaites, mgr.): St. Joseph, Mo., 11, 12, Lincoln, Neb., 13, 14, Omaha 15-18, Des Moines, Ia., 19, Ft. Dodge 20, Sioux City 21, 22.

(Continued on page 33.)

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MOTION PICTURES

"SPECTATOR'S" COMMENTS

REFERENCE was made in a recent review to a common mistake in judgment of film manufacturers in the matter of strike incidents in motion picture dramas. It was pointed out that labor controversies were good things to let alone unless handled with delicacy and good taste. The subject deserves further discussion for the reason that the labor people themselves are showing a disposition to use the motion picture film as a means of extending their propaganda. Out in Los Angeles they have a theatre and there is some talk of making films constructed along lines that will win the

ROBERT BROWER

Appearing in Edison Films

approval of organized labor. The film purporting to show the manner in which the alleged illegal arrest of John J. McNamara was made in Indianapolis and his removal from Indiana to California, has already been completed and is announced for exhibition. The entrance of labor people into the film business has been occasioned largely by a feeling among them that they are neither understood nor rightly treated by the established makers of motion pictures, and in this opinion The Spectator is obliged to agree with them.

* * * *

It is not the province of this paper to discuss or take sides in any manner in labor controversies. The question is introduced here merely with reference to the attitude which the motion picture should assume in its treatment of the subject. It is purely as a matter of policy that it will be considered. It should and will require no argument to convince film makers that a very large percentage of the public that patronize the motion picture theatres are either members of labor unions or are in sympathy with them. It is not for a moment to be supposed, therefore, that any film makers deliberately set out to antagonize or offend so large a proportion of the people who make their business profitable. And yet it is true that the films do offend too often and that some union enthusiasts have been led to believe that it is done purposely. On this point let The Spectator assure them to the contrary. It is not from design but from lack of information that the offenses are due. Picture story writers and producers are not generally people of affairs. Matters of public moment are not widely or broadly understood by them, as one may readily gather when one notes the mess they so frequently make of subjects dealing with legal or governmental business. And this is as true of the stage as it is of motion pictures.

* * * *

The kind of labor strike picture that labor people object to is the one that has almost universally been adopted by picture authors and producers. It always runs the same way. The heavy for revenge or for pure cussedness foments a strike. The men gather in a saloon and with much drinking and gesticulating plot to kill their employer, blow up his property or perhaps kidnap his family. The hero refuses to join the gang and goes to the defense of the employer who had previously flouted and denounced him. The hellish plot falls at the last moment and the chastened employer, still suffering from his bruises but flushed with victory over his men, rewards his defender by granting the demands that the men had asked and which he had previously considered so outrageous. Of course there is a girl who is also won. Result: Three cheers for the now angelic employer and for the erstwhile scab who wouldn't join the plot, otherwise the hero. Did any strike story ever run differently in motion pictures? And was there ever in the wide world a strike that happened in any such way? It is this lack of verity and understanding that is at the bottom of labor's complaint against motion pictures. Working men are treated in the stories not as normal human beings with the average human frailties and passions and virtues, but invariably as a set of wild eyed murderers at one moment and as unruly but easily led children at another. No wonder they don't like it.

* * * *

No one will deny, labor leader or disinterested layman, that there are numerous and repeated cases of violence in strikes. Some of them are due to lawless outsiders and others are undoubtedly participated in by the strikers themselves. The men would be less than human if they were able to control themselves or their hot-headed companions at all times. But individually men who belong to labor unions are no different from the general average of the people of whom they form a part. They are not murderers nor are they fools, although like every other large class of people they may have murderers and fools among them. Numberless strikes occur in which no violence at all occurs. A striker is therefore not necessarily a criminal and he should be treated—in fact all labor interests generally should be treated in press and drama by the same standards that other classes are treated. They should not be assailed or belittled as a class, and if picture story writers or producers do not know how to handle the subject in ways that will not give just cause for complaint their best plan will be to let it alone altogether.

* * * *

The Spectator has more than once called attention to a habit some picture players have of doing impossible athletic stunts when supposed to be wounded or sick unto death. Lately an unusual number of instances have appeared in the films which would seem to indicate that many players are still blind to the desirability of reform in this respect, although, it should be added, there have not been wanting other instances of fine taste and truthfulness in handling such situations. When a man is shot through the heart or through the lung or through the centre of the forehead he is certainly a wonder of wonders if he can manage to do the things we daily see him doing in the films. He mounts horses, rides for miles, twists and turns himself in alleged agony like a contortionist, sits up in a chair or in bed or stands or walks around—anything but the real thing he would have done under such circumstances—fall down practically helpless. It is the same with women in their death agony; they can sit up and "act" with the most remarkable vigor up to the very instant that they flop over dead—as dead as the proverbial mackerel. Picture players have attained the natural in so many other ways, why cannot they not more generally attain it in this business of acting dead or dying?

HENRY STANLEY

Of the Melies Stock Company

* * * *

A motion picture paper, the *Moving Picture News*, wants to know why there is such a commotion when a person of disreputable character is exploited in the films while very little is said when the same thing occurs on the stage. THE MIRROR and other amusement papers are asked if they will not "take action," the appeal being followed by this clincher: "They slate the moving picture actresses." Just what is meant by slating the moving picture actresses is not clear to this somewhat thick-

GERTRUDE McCOY

Appearing in Edison Films

headed Spectator. Perhaps it is an imported expression, but it doesn't matter much. THE MIRROR'S attitude toward the exploiting of vicious reputations on the stage is too well known to require repetition. THE MIRROR has stood and stands for a clean stage as well as clean pictures. It can see no good reason why any rule of morals or good taste that would apply to one institution should not also apply to the other. It also holds that the same freedom of action should apply to both, as in the case of enforced censorship. It believes that both the stage and the films should strive to be pure and wholesome of their own volition, influenced only by the power of decent public opinion and not through fear of arbitrary official censorship, which must always stand in danger of being misapplied and through narrow-minded ignorance becoming a hindrance to the development of art.

* * * *

The question of why so much more public discussion takes place when the films offend than when the stage offends should not be difficult to understand. The stage, in each individual example, appeals only to a limited public and that limited public is free to select its own style of amusement. Those few who go to the theatre to see a notorious character go because they want to go, knowing fully the reputation of the person exploited. They exhibit vicious taste and curiosity, it is true, but they are harming directly only themselves. They are not forcing the shameful exhibition on others. In the films this would be quite different. Motion pictures are seen by millions where stage performances are seen by thousands; and the millions who go to the pictures are usually deprived of any choice in selecting the particular character of entertainment they prefer. All they can do is to protest after the show if they have been offended. Add to this the fact that the general public is unquestionably cleaner in its morals and tastes than the fragment of population under the influence of the white lights, and we perceive why it is that the smallest blot on the pictures appears magnified in comparison to the same blot on the stage. The good people of the country, who outnumber the vicious by many fold, and who go to see the pictures in such great numbers, are spurred to protest when the films transgress, but

"THE RUN ON THE BANK"
Selig Film with Illinois Exhibitors in "Mob"

they have no personal incentive to interfere when the stage transgresses. Hence as public opinion governs in the end, the films are bound to be cleaner and more wholesome than the stage so long as they maintain a greater popular appeal. For this very reason it has always been argued in these columns that motion pictures really furnish less excuse for meddling arbitrary official censorship than any other institution of public expression except the press.

* * * *

The instance of the imported French actress cited by the *News* in its indictment of the stage is, however, hardly a case in point. Comparing her with the poor creature whose shame it was sought to capitalize in the films, is not altogether warranted. The French "artist" was a stage entertainer before she was anything else. She has talent of a certain sort and proves a drawing card on her merits alone. On the contrary, the Binford girl made no pretense to ability as an actress. She is a raw amateur and nothing but her unsavory reputation was relied on by her promoters. And besides, this must be remembered to the shame of the film interests: No stage was found on which she could be exhibited, but one film company was found that did not scruple to exploit her. However, we have yet to hear of the film being exhibited and here's hoping it never may be.

THE SPECTATOR.

ECLAIR AMERICAN FEATURE.

The Eclair Company, whose new American plant has been mentioned several times in these columns, will signalize its entrance into American picture making, with an elaborate historical production in two reels, entitled Hands Across the Sea in '76. It is stated that 2,000 people were employed in the cast. The film deals with American history, commencing with George Washington as a surveyor in 1750, with his wife at Mt. Vernon at the outbreak of the Revolution, the First Continental Congress, Washington taking command of the Army, Benj. Franklin at the Court of France, Lafayette's arrival in America, the Battle of Monmouth, the Execution of Nathan Hale, the Battle of Brandywine, the treason of Arnold, the exploit of Molly Pitcher and a Ball at Mt. Vernon.

WORLD'S BASEBALL SERIES.

The Essanay Company will have half a dozen motion picture photographers on duty at the World's Championship Baseball Series, between the New York Giants and the Philadelphia Athletics, the Essanay Company having the exclusive motion picture rights for the events. Profiting by experience of former years, the Essanay Company expects to outdo itself in producing a remarkably attractive baseball special.

Despite rumors to the the effect that the films will first be issued to private parties under State rights, the Essanay Company desire to make it plain that such is not the case and that the films will be issued through the Licensed exchanges, and all Licensed exhibitors will have opportunity to book the film for an early date. A handsome poster in four colors has been made for the 1911 World's Series film and is now ready for distribution at all the Licensed exchanges.

NEW NESTOR FACTORY.

Work has been started on the new Nestor factory at Bayonne, and rapid progress has already been made. It is expected that the factory will be ready before the snow flies. The rumor that a kinship exists between Charles Simone, publicity manager for the Nestor Company, and Madame Simone, the French actress, is gaining ground. Mr. Simone admits that a great-grand-uncle of his, an officer under Napoleon, settled in France, but he lets it go at that.

UNIQUE SELIG NOVELTY.

The Run on the Bank is a novel Selig release, in which a large number of Illinois picture theatre managers appear as actors. They were visiting the Chicago plant of the Selig Polyscope Company and were rung in to make up the "mob" in important scenes and right well they acquitted themselves. Two illustrations appear in this MIRROR showing them in action. The film is said to be a great success.

STUDIO GOSSIP.

The Kalem Irish company arrived Saturday on the *Cedric*, and were entertained at a Bohemian dinner, Saturday night. They visited Paris before sailing for home and all reported a glorious time.

Henry Stanley, the member of the Melies stock, pictured this week in THE MIRROR, is one of the most conscientious players in the business. His work is always marked by understanding and natural expression. Would that there were more picture players like him.

Margaret Severance of the Eclair, whose portrait appears elsewhere, is a leading member of the Eclair American stock. She has a pleasing personality and should prove a valuable acquisition.

Gertrude McCoy, who is now quite frequently seen in Edison films and whose portrait is printed this week, is proving a favorite whom picture fans are eager to welcome in the films.

Dorothy Davenport, member of the famous theatrical family of that name, is now a member of the Nestor Eastern Company, under the direction of Thomas Ricketts. Miss Davenport is playing leads and the Nestor people intend featuring her. This is not her first appearance in pictures, as she was recently popular in Reliance films. Previous to that, she was quite prominent on the regular stage.

Robert Brower, pictured elsewhere, is frequently seen in Edison pictures to excellent advantage. He played John Wardlaw in Foul Play, Israel Putnam in the Death of Nathan Hale, the Indian Chief in The Maiden

MARGARET SEVERANCE
With the Eclair Company

of the Pie-Faced Indians and The Friend in A Cure for Crime.

Eugenie Forde, a very capable actress, is now with the Nestor Western Company, under the direction of Milton H. Fahrney. Great things are expected of this new recruit to the film ranks.

EXHIBITORS SEE THE COLLEEN BAWN.

William Wright, the publicity man of the Kalem Company, has just returned from a whirlwind trip, including the principal cities as far West as Kansas City, giving motion picture exhibitors an advance display of The Colleen Bawn, Kalem's three-reel production to be released Monday, Oct. 16. In every city visited by Mr. Wright, the attendance was greater by far than that accorded any similar exhibition in the history of the moving picture business. In Chicago, where all records for an advance exhibition were broken, two performances had to be given.

One of the features of these advance exhibitions was the playing of special Irish music, which Mr. Wright took with him to be played by the pianos and orchestras.

THE NEW RELIANCE MANAGEMENT

The new Reliance management will be in charge of J. C. Graham, recently of St. Louis, and J. V. Ritchey, formerly of Chicago, who represent the new interests that recently acquired control of the Reliance Company. Mr. Baumann, in a statement sent out, gives his reasons for relinquishing the management as a desire to give closer attention to the Bison Company, to the advancement of which he means to bend all his energies. His statement closes: "The change means better Reliance films and better Bison films."

PENALTY FOR SHOWING "BEN HUR."

Klaw and Erlanger have been advised that the suit brought by them against the Aladdin Amusement Company of Springfield, Mo., consisting of H. L. Thomas, L. W. Seamon and Laura Seamon, for exhibiting a copy of the old moving picture film of Ben Hur, had resulted in Messrs. Thomas and Seamon and Mrs. Seamon confessing judgment for $150 and costs for giving two exhibitions of the film.

This is one of the several suits that have been brought by Klaw and Erlanger in defense of their copyright. Other suits are now pending.

A KINEMACOLOR THEATRE.

On Saturday evening, Oct. 14, Mendelssohn Hall, on Fortieth Street, near Broadway, reopened as the permanent home of the Kinemacolor pictures, it having been leased for a term of years by that company and named Kinemacolor Theatre.

LETTERS AND QUESTIONS.

Answered by "The Spectator."

Miss E. Lyons, of San Francisco, likes THE MIRROR, but wants more personalities about actors and actresses. Then she asks if Florence Turner is dead. Evidently Miss Lyons has been getting her personalities from that fount of rumors, the usher. The last bulletin from Miss Turner's bedside was to the effect that she was very much alive. God bless her and keep her in the pictures! What a wail would go up, to be sure, if she should ever withdraw. Alice Joyce, another favorite of Miss Lyons, is with the Kalem stock, located at 344 Orange Street, Glendale, Los Angeles, Cal.

P. E. Witt: Cecil Spooner played the dual role in The Prince and the Pauper (Edison). Other question answered elsewhere.

A. W. Nutting, Boston, Mass., thinks the Vitagraph people "ahead of all others," and that their productions "well deserve the name of 'life portrayals.'" He ranks Edison second, and thinks Biograph "too refined to be natural, as a blind man could tell they are acting." Fancy a blind man at a picture show! Maurice Costello is still with Vitagraph. E. R. Phillips's portrait appeared in THE MIRROR Jan. 11, 1911. Edith Hallaran continues with the Vitagraph.

W. E. Davis, Brooklyn: Your favorite, Grace Lewis, of the Vitagraph, appeared in Over the Chafing Dish, released Sept. 23, and is in The Missing Will, to be released Oct. 10.

Georgette Du Sher, Indianapolis: Recent Edison pictures in which Laura Sawyer appeared are: At Jones Ferry, Sept. 8; Lighthouse by the Sea, Sept. 15; Sailor's Love Letter, Sept. 19, and The Battle of Trafalgar, Sept. 22.

"O. Y. Z.," of Pittsburgh, who says she "belongs" and is "one of the initiated," and likes sarcasm, if that is what she is reading in these columns, writes to advise disgruntled persons of the Gibson type to send their inquiries to the *Ladies' Home Journal* or Beatrice Fairfax, where they will be sure to receive "perfectly ladylike replies." "O. Y. Z." adds this bit of wisdom: "Speaking of Biograph names, I used to feel myself personally aggrieved because Biograph wouldn't tell names, but after seeing some of their performers in other companies I began to understand. For instance, Miss ——, formerly of Biograph, is quite a different person in the —— pictures. Especially since seeing The Blind Princess and the Poet I am convinced that the only Biograph name worth knowing is that of the man capable of putting it on. No, sir, so long as Biograph brains preside over the Biograph camera I for one shall demand no names."

"Mac," Philadelphia: Some of the Independent addresses are as follows: Imp., 102 West One Hundred and First; Reliance, 540 West Twenty-first; Yankee, 244 East Thirty-second; Eclair, 1 Union Square; Powers, 145 West Forty-fifth; Majestic, 145 West Forty-fifth;

"THE RUN ON THE BANK"
Selig Film in which Illinois Exhibitors took part

Bison, 1 Union Square; Rex, 573 Eleventh Avenue, all New York City. Solax, Congress Avenue, Flushing, L. I.; Nestor, 688 Avenue E., Bayonne, N. J.

Blanche Ross, New York: See above for addresses of companies. Other addresses can be found in the company advertisements in THE MIRROR.

Such an instance came recently under the immediate observation of The Spectator. A certain house where first run films are shown is supposed to open at 11 o'clock in the morning. At about that hour there is usually a crowd standing ready to buy tickets. For three mornings in succession The Spectator was among the first to enter the door to take his seat (once he was the very first), and in each instance the opening film, the one he particularly wanted to see, by the way, had been started. As everybody knows, to appreciate a film story properly it must be seen from the beginning. But to see these three pictures entirely meant for a hundred or more people, waiting through a two hour and a half show of mixed pictures and vaudeville. One is forced to wonder if the local manager of this house ever thought in the slightest degree of the desires and convenience of the theatre's patrons. Certainly it was the height of idiocy to start his show before anybody was given a chance to get into the house to see it. After that exhibition of indifference as to the way the show was put on, it was no surprise to note the "funny little comedian" in the orchestra who manipulated the drum and traps. He has a basoo whistle of a particularly nerve-racking type that he has often insisted on blowing through every scene of comedy films, distracting the attention and no doubt driving people out of the theatre.

Katharine Deeter, Philadelphia: King Baggot and Isabel Rea played the leads in By Registered Mail (Imp.). Where is Lottie Briscoe? The Spectator is commencing to think she has retired, not having seen her pleasing personality in Essanay films for some time.

Lillian Quinn, of New York, wants to know what has become of Kathlyn Williams, of the Selig stock. "She is my favorite," Miss Quinn adds, "because of her charming ways and her great courage in some of Selig's animal pictures." Recent pictures in which Miss Williams appeared are Maud Muller, Two Orphans, and Life on the Border, and she will soon be seen in The Run on the Bank. So if she was eaten up by a lion she didn't agree with the beast.

A wag who signs himself "Bennie" from "Lubinville" hastens to state that the "nice young man" in The Duke de Ribbon Counter who went fishing was Arthur Johnson.

Gerald Griffin writes to inform us that The Rose and the Dagger, recently produced in pictures by the Rex Company, "has been played, acted and danced by Rose Guererro and Sig. Phillips for years in this country, England, France, Spain and Italy, with the exception that the scene was laid in a roadside tavern."

John G. Froidel, Sheboygan, Mich.: The Bison Company advises that they do not remember who played the parts of the chief, the Indian, and the sweetheart in An American Test, produced Dec. 13, 1910.

It seems that "An Army Girl" agrees with our friend Captain Peacock and some other readers of THE MIRROR in the points she mentions. The captain fo infantry who rode a horse was referred to in THE MIRROR criticism of the film. Questions: The leading man with Lubin Western is Jack Standing. Can't ascertain if the leopard in The Runaway Leopard was full grown or not. It was certainly tame. Van Dyke Brooke is still with Vitagraph, now appearing in Western pictures.

Reviews of Licensed Films

The Power of Good (Essanay, Sept. 25).—One finds this, from the natural and dramatic treatment afforded it, a very gripping and interesting film. The story has the added virtue of being carefully constructed to drive home the moral, which is not always the case. A stage robber after robbing the coach—the scenes in connection with which were especially well selected and conceived—is forced to seek shelter in a cabin. Here he compels the mother and daughter to give him a supply of food. When the sheriff knocks at the door he compels the daughter, under penalty of her mother's death, to put the door and give the lie as to his whereabouts. After his departure, however, the girl informs the sheriff, who sights him through the bushes, wounds him, but does not capture him. A few days later, in an exhausted state, he seeks shelter in a minister's cabin. His own mental condition and his visitation to the other cabin are ably contrasted. Through their kindness he learns the power of good, and while they are at church he goes to give himself up to the sheriff. One must appreciate this film, for in less able hands it might be the crudest melodrama.

When He Died (Essanay, Sept. 29).—Genuinely laughable comedy, deftly managed in the best of taste, is presented herein. Florey complained of being sick and went home to his wife. The next morning he took his family out for a picnic without reporting at the office. His little daughter had accidentally left a black cloth hanging on the doorknob, and the office friends of Florey got the idea he was dead. So they called that night with wreaths of flowers, prepared to do honor to his remains. They found him stretched out on his sofa, tired out after his day of pleasure. The situation was made the most of, chiefly because it was not burlesqued or overdone. The honest sorrow of Florey's mates was most delicately handled. It would have been offensive otherwise.

The Blackfoot Halfbreed (Kalem, Sept. 29).—One regrets to see so much good energy wasted on such bad material. The scenario, in the first place, lacks good taste, and is more or less repulsive in its insinuations and accomplishes no good by presentation; nor is there any depth to the acting or any moral taught to give it excuse for being. Perhaps the unnaturalness of the father's character stilted the actor's interpretation, but a little demonstration of true parental feeling would have been accepted and aided the significance of the film. The daughter of the officer in charge of the post returns from college and her Indian mother insists upon her coming to live with her tribe. She does so and the chief falls in love with her. She returns to her father, finding Indian life unbearable, but is sent back again to prevent an uprising. The chief insists upon marrying her by force. Warned by an Indian girl, the forces at the barracks set out and arrive in time to prevent.

A Near-Sighted Chaperon (Lubin, Sept. 30).—Here is a rich little comedy that carries one along with it, an unconscious participant; its humor its so logical, natural and spontaneous, with a clean-cut delineation in each movement of the scenario and of the players concerned. The novel method these lovers took to evade the chaperon is the amusement of the film. She kept a very close watch on them until he wrote a plan of escape on his cuff, telling the girl to dress her maid and butler in evening clothes, so that they might substitute in place of themselves. The substitution was cleverly made, and the poor butler and maid sat through a troublesome evening, while the lovers enjoyed the bliss of their kind. At last the chaperon's hints that it was getting late drove the distracted butler into sending his slipper across the way where the two were enjoying the moonlight. The lovers returned and took their proper places. The end was delightfully effective, and the entire film stands out as an exceptionally bright and cleverly constructed comedy.

A Convict's Heart (Pathe, Sept. 30).—This picture has been done several times before, with exactly the same plot and evolutions, and would seem to indicate duplication or substitution by some scenario writer. It is, however, splendidly played, with Paul Panzer and Jack Smith in the leading roles. An escaped convict is aided by a small boy whose mother is in tribulation because she cannot pay off the mortgage. When she is about to be dispossessed the convict breaks in upon the scene and later so manipulates affairs that the boy appears to have captured him and gets the reward, being thus able to pay off the mortgage, while the convict returns to prison. The scenario shows thought and care in its development, and the stage management and acting present together one of the best examples of convincing realism this reviewer has ever seen. There was at times evidence of theatric posing, but it was not offensive, being absolutely unconscious of the camera. It seems a pity the story could not have been original.

Mr. Bragg, a Fugitive (Biograph, Oct. 3).—One finds this an exceptionally good farce, but the actor who played the leading role did not seem to measure up to the requirements, so he blew out his cheeks when other means of expression were not forthcoming. He was a victim of the physical culture fad, but when apparently there was need of defending his wife's honor his muscles failed to respond. He came back to exercise—an insipid scene—and then went forth to avenge himself on the offensive butcher. He knocked him unconscious, the butcher falling with a bloody beefsteak on his bosom. When the valiant strong man saw the blood of the steak he fancied he had killed the man and fled from justice. His conscience, however, brought him back home, where his wife with the aid of a policeman made him a member of the club whose high sign signifies never again.

Too Many Burglars (Biograph, Oct. 2).—This very laughable film is founded on some clever and well drawn situations that have been carefully handled. It depicts a husband's endeavors to cure his wife of carelessness and how she got the best of him. Her careless manner with her jewels annoyed him, so he wrote his actor friend to disguise as a burglar and come up and frighten his wife. After writing the note he is inspired to undertake the role himself. Meanwhile the wife finds the letter to the actor and sends it. A real burglar arrives upon the scene, which furnishes the humor of the film, for the wife naturally supposes him the actor made up and treats the surprised man right royally, calmly surrendering all he demands. The husband and actor meet in their respective guises, and in the commotion the real burglar hides in the wardrobe, where the wife's furs are

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Saturday Oct. 14 THE STAGE DRIVER'S DAUGHTER (Length, approx., 1000 ft.) Western Drama

ESSANAY

resting in mothballs. He makes his presence known by sneezing and is captured by an uninformed but waiting officer. The actor who played the real burglar somewhat spoiled the situation by playing his role too broadly—he was a real burglar.

His Stubborn Way (Lubin, Oct. 2).—This film again proves that those comedies or dramas that arise out of the characters or appear to be founded on their characteristics, desires or eccentricities are the most vivid and laughable from their very naturalness. It is a delight to see a film worked out with such careful detail that no action is wasted—each move means something in the steady progress onward to the completion of the whole. Father liked his own way; that was all, so when Will called to see his daughter with his friend and left the friend behind in the parlor, father on finding him there ordered this strange young man from the house. Then he with Will and the girl involved planned to put father's stubborn will to some account. The friend assumed to be madly in love with the daughter, while Will, posing as an old friend's son, won the father's graces. When father found that mother and daughter spurned Will and favored his upstart friend, father insisted that daughter marry Will, and of course there were no objections. It is an exceptionally well played and constructed comedy, but could have been improved in incident if the real lover had been more plausibly introduced into the good graces of the father. Also the ruse of removing the chessmen from the board when the old man wasn't looking, for the purpose of making him think he had won the game, was a trick that any chess player knows could never possibly work.

A Summer Adventure (Selig, Oct. 2).—This is a Selig animal picture that is especially well managed and interesting both from a story point of view and general effectiveness. A feature is the pursuit of wolves for deer over land and water. Around this condition a scenario of mingled tragedy and comedy has been cleverly made, though perhaps the two elements do not always quite balance, and a picture best succeeds by really being one or the other. The college girl retires to her father's farm for her vacation, while the gentleman of her inclination camps by permission of his father with surveyors in the neighborhood of the girl's home. He decides to motor over to see her, but is prevented by her father, who points to a sign that no automobiles are allowed on that road. He goes by the father, separating the wheel from the cart. When the father arrives he orders the young man away. Informed by his hired man that there are wolves in the neighborhood, he goes forth to hunt them, but forgets his shot gun. He is treed by the wolves, but rescued by the young man in his automobile. In the meantime the girl has set out for town, meets with an accident to her rig, and becomes unconscious. The little brother wanders away to the wolf cave, and plays with what he thinks are puppies. Both are rescued, and the father and the young man become friends while the road is opened to automobiles in the future.

The Phoney Strike Breakers (Kalem, Oct. 2).—Clearness is not one of the striking qualities of this picture, therefore the comedy to be derived from the situations is not apparent except by a process of intellectual labor in putting parts together which is not apt to promote direct and spontaneous enjoyment. Had it been made more directly evident just what the foreman's game was and the relationship of the Blanchards to the girl, the difficulty would have been removed. The foreman evidently loved the girl, and being repulsed thought he would arouse her admiration by getting up a fake strike and dispersing the strikers. But the girl witnessed the rehearsal and forthwith gathered together a number of her girl companions as strike breakers. When the men saw them driving cattle they investigated and found the joke that had been played on them.

Our Navy (Vitagraph, Oct. 2).—The Vitagraph Company has given us a film of rare interest and value in this subject. And it ought to prove valuable to the navy in attracting recruits. Life in the service certainly looks fascinating as presented in this film, even if a great part of it is given up to views of the dreadnaught "Delaware" during coaling operations. Other scenes show a boxing scrap on the "New Hampshire," swimming sports, a minstrel show, and big gun practice at a target out in the ocean. The photography is excellent.

Grandma (Essanay, Oct. 3).—An appealing film from the very nature of its humanity and the care taken in the bringing forth, the theme of the play has been constructed on this film, with all due regard for the finer niceties of drama. It tells the story of a neglected child, and the parents brought to the realization of their duty—nothing new perhaps but fresh in treatment. The parents go to Europe, and leave their young daughter with grandma on the farm, where she first feels the joys of a mother's love. When she returns to her parents and realizes the difference the mother condemned by the father tries to make amends, but her society duties call her. Grandma, however, arrives upon the scene and shows her how to live. Grandma in the picture was quite an actuality, but betrayed herself by glancing at the camera frequently, a mistake that was made by the wife and the child also.

Eugene Wrayburn (Edison, Oct. 3).—"Our Mutual Friend," by Dickens, is drawn upon for this story of the love of the idler Wrayburn for Lizzie, the poor orphan girl. The story is quite cleverly manipulated to permit of clear picture expression, and, although it lacks connecting smoothness at times, it is nevertheless gripping and a decidedly good example of careful adaptation. As told in the film, Lizzie doubts the sincerity of Wrayburn and goes away. He follows her, and is followed in turn by the evil-minded schoolmaster, whom she had spurned. The schoolmaster assumes a costume like that of the lock tender, meaning to kill Wrayburn and then escape detection by reason of his disguise. But the lockman accuses him, and the two tumble to death in the canal. Meanwhile Lizzie has rescued Wrayburn, after he had been knocked into the water by his enemy. With returning health comes true realization of pure love, and we see the two happily united. Darwin Karr was Wrayburn; Bliss Milford, Lizzie; Edwin Clarke, Charley, her brother, and Charles Sea, the schoolmaster.

Pathe's Weekly, No. 40 (Pathe, Oct. 3).—The fascinating interest of these weekly batches of topical and news items continues to increase, and the moment the announcement appears on the screen one can hear murmurs of approval from the spectators. No. 40 contains a wide variety of subjects, including President Taft at Syracuse, various foreign and domestic subjects, and winding up with views of the State Governors during their recent convention inspecting United States coast defenses and target practice with a huge disappearing gun. This last series of scenes was extremely exciting.

A Jealous Wife (Eclipse, Oct. 4).—Manufactured farce with the foundation of the story lacking convincing qualities is presented in this film. The husband's friend wrote him that he would send "Fid" to him to be cared for. The jealous wife had to be excessively dumb not to see at once from the wording of the note that "Fid" was a dog, but dumb she was, and her husband, for some reason known only to the author of the story, refused to enlighten her. So she tried to commit suicide with rat poison, being prevented by the maid, who substituted water. Good farce acting made the rest of the picture appear quite funny in spots, until the arrival of "Fid" ended the misunderstanding.

The Grand Chartreuse (Eclipse, Oct. 4).—Mountain scenes in this celebrated section are shown in pleasing variety.

Ehren and the Fortune Teller (Eclipse, Oct. 4).—This is a fantastic trick picture showing how a burlesque farmer fell asleep and had a dream of the marvelous things a fortune teller did to him. The film has little novelty or interest except as a reminder of bygone picture days.

The Idle Boast (Lubin, Oct. 4).—A purposeful theme is most ably developed and presented in this picture story—one of the most praiseworthy the Lubin Company has produced in some time—and that is saying considerable. It teaches how much more real happiness may be found in a loving, helpful wife without riches, than in the false glitter of financial success—especially when the financial success is gained by dishonesty. At the class dinner after graduation each young man bragged of his hopes. The subject of this story bragged more than any one else; he would be a king of finance for sure. But he failed in business, married his stenographer, and settled down to prosaic life as a clerk. Then came an alumni dinner, and our hero was almost ashamed to meet his old classmates and admit what a failure he had been in the face of his previous boasting. He even contemplated suicide. But he went to the dinner, and was witness of the arrest of two of the class who had become spectacular millionaires. They had been swindling the public, and when arrested promptly shot themselves. The lesson was potent. The poor clerk went home content to live humbly and deserve the love of his faithful mate.

The Summer Girl (Edison, Oct. 4).—Breezy comedy with John Cumpson in the leading part is offered in this picture. It is the story of a flirtation at a Summer resort, where a certain Mr. Brown was invariably on hand to grab the girl on whom Jack Stout (Mr. Cumpson) had set his heart. It finally got on Jack's nerves, and he plotted to end the torment. Dressing in a fat woman's garments he planted himself at the river side, where Brown was in swimming, and thus frightened that individual from coming ashore and dressing in time to meet the Summer girl and take her out driving. When the time was up, Jack disappeared from the shore, and grabbed the girl for his own. Mr. Brown was vanquished and soon departed for other scenes. Gertrude McCoy as the girl could have improved the part with more vivacity. Yale Benner was good as Mr. Brown.

The Making of a Man (Biograph, Oct. 5).—This is a fine drama with character delineation effectively presented, and with a story that has gripping interest. It does not, however, show by anything other than titles that the particular man referred to either needed to be made a man of or was made a man of. And if he was so made it gives no hint as to how or why. He was an actor who married a country girl who had run away to join him. She was sealed by her father and taken home, but ran away again and was disowned by her father, who then died of heart disease. She was unable, however, to trace her husband on her second flight. When the baby came, and she, in poverty, took it to a theatre where an infant was wanted for use on the stage, she found her husband now a great actor, and they were happily reunited. There are three excellent bits in the picture, in addition to the two principals—the stern and unforgiving father, the hypocritical son, and the sloppy landlady.

Master Cupid, Detective (Essanay, Oct. 5).—The generally excellent work of the players and the attention to natural detail in the production of this detective picture go far to cover up the fundamental defect in plot, which is little less than preposterous. One clerk is a thief, and tries to fix the blame on his fellow clerk, who is beloved by the daughter of the employer. The father employs a detective agency, and his daughter through this agency gets herself engaged as office boy, detects the thief and exposes the plot. The utter impossibility of a girl being able to avoid recognition by her father, her sweetheart, or the criminal for two days in the one office was so apparent to every spectator of the picture that the ruse fell entirely flat. It should never have been attempted. Detective stories have a wonderful charm in pictures, but above all other classes of subjects, they should be worked out plausibly.

His Exoneration (Lubin, Oct. 5).—Fine and expressive acting, particularly on the part of the girl and her brother, the telegraph operator, make this film interesting, in spite of the illogical, overdrawn and hackneyed character of the story. The plot at the start is based on false sentiment. A young bank officer confesses to a defalcation committed by his stepfather, the son's purpose being declared by title to be that it is "for his mother's sake." How it could be more pleasing for the mother to believe her son a thief than to believe the same thing of her second husband does not appear. No attempt to demonstrate it is made in the picture. Then follows escape to the West, where the young man becomes a cowboy, rescues the girl from the arms of the bad man and falls in love with her. The bad man discovers that the hero is wanted for defalcation, and with a threat to expose him forces the girl to consent to marry him. The girl's brother telegraphs to the stepfather by some sort of intuition, and the old man comes across nobly by confessing and blowing his brains out. The marriage is thus prevented, and two fond hearts are at last united.

Flirts (Pathe, Oct. 6).—There is very little to this story, but what there is is most gracefully presented. The film is colored, which adds to the effect of the brilliant costumes. A young lieutenant bids his sweetheart good-by, and goes to Paris to join his regiment. Here he flirts with another girl and falls in love with her. Meanwhile a young man at the first girl's home courts her and they fall in love. Finally the officer comes home, and the second girl comes visiting, after which the two couples pair off to the mutual satisfaction of all. According to the argument, flirting is a commendable as well as pleasing diversion. The visions seen by the two lovers did not add to the artistic effect—visions seldom do.

Trained Dogs (Pathe, Oct. 6).—This short novelty subject shows a number of trained dogs doing various commonplace stunts.

The Artist's Sons (Selig, Oct. 6).—The charm of this film—and it has delightful charm

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—consists in the parts taken by the two children playing the artist's sons, and in the appealing way they are worked into the narration. The artist wants to paint a portrait for a prize competition, but cannot afford to hire a model. His two boys volunteer, and he paints the little chaps. The finished painting is hung at the exhibition, and the three judges are inclined to pass it by, one only being favorable to it. The two kids now wander into the gallery, and the judges, seeing them, recognize the excellence of the portraits and award the prize where it should go. The picture ends with a celebration by the artist's friends, at which the two boys are brought in and fondled as they deserve to be. The part of the artist was well played, and the settings were especially fine.

Leaves of a Romance (Edison, Oct. 7).—This picture has many romantic points about it, not the least of which is the pleasing conceit of showing the scenes as if photographed on various forms of leaves. The one unromantic quality was in having the hero lover a cowboy in chaps. Whatever romance the cowboy may have had, has long since been destroyed by picture and other showmen. The cowboy of to-day is a fake. But he was there in this love story and won the heart of the Eastern girl, whose father wanted her to marry another fellow. On the eve of her departure for the East, he stole her away and they rode to a parson's house where they were wedded. Laura Sawyer was the girl, Herbert Prior the unwelcome suitor, James Gordon the father and Richard Neil the cowboy.

Foul Play (Edison, Oct. 6, 3 reels)—One strong point may be made at the outset in relation to this film adaptation from Charles Reade's great story—it is not made over from a stage play. It is an intelligent rendering of the novel into motion picture form, with due comprehension as to clarity and dramatic values. The playing is done with carefully graduated expression and the settings are altogether exceptional. The part of Robert Penfold, the tutor, who is the victim of young Wardlaw's foul play, is played by Mare McDermott in his best form, and Mary Fuller as Helen is equally good. Robert Brower as John Wardlaw, Harold Shaw as Arthur Wardlaw and Frank Gheen as Wylie, the mate, do excellent work. Particular praise is due William West for his fine interpretation of Michael Penfield, the aged father of Robert. The picture story opens in Oxford with Arthur Wardlaw receiving word from his father that he has been made a partner in the firm in honor of his graduation from college. But Arthur has been gambling and needs money to pay his debts, the existence of which he dare not permit his father to know. So he forges his father's name to a check (in the novel it is a note) payable to Robert Penfield the tutor, for 2,000 pounds. Robert takes the check innocently to get it cashed, with the proviso that he shall keep 700 pounds, which he had previously asked for as a loan, and shall turn the balance over to Arthur. But the forgery is discovered and Robert is arrested and convicted, being unable to force Arthur to testify, owing to the latter's sudden sickness. The second reel shows Robert on parole in Australia, as gardener for General Rolleston, the father of Helen, the fiancee of Arthur Wardlaw. The General obtains a position for Robert, now known as Seaton, as clerk in a shipping office, where he learns that Helen is to sail on the Proserpine for England. He has secretly fallen in love with her and sails on the same ship, breaking his parole. Now this ship is owned by the Wardlaws and Arthur, through an accomplice, the mate, had prepared to scuttle it, to gain the insurance money to make up losses he had sustained. The plot works, the ship is abandoned and Robert and Helen find themselves cast on a lonely island, not, however, until a confession had been secured from a dying sailor. In the third reel we see Robert and Helen as castaways and we see something of the ingenious means used by the ex-tutor to ascertain their longitude and latitude and to send word to the outer world by means of messages tied to wild duck. One of these messages reaches a ship and help comes in the person of Helen's father, who had gone in her search. She goes to London while Robert, the ex-convict, remains behind. But he follows later and in a powerful scene in Arthur Wardlaw's office forces confession and vindication and winning Helen's hand. Arthur conveniently removes himself by suicide. It will be seen that the story abounds in thrilling incidents and these are made the most of.

The Mate of the "John M." (Vitagraph, Oct. 4).—Touches of delightful love making without the mushy effect so many players fall into, furnish refreshing comedy interest to this well-played drama. The cabin boy, who later became mate, loved the captain's daughter, but when the ship was wrecked (really convincing scenes except that a little paint would have helped make the wreck look less ancient) the mate remained behind and forced a young passenger to take the last seat in the small boat because he thought the girl loved him. The boat was picked up, and the captain and his daughter went to his farm along the coast where the girl mourned the loss of the mate—a show of sorrow that appeared to come rather belated. But he was washed ashore, too, and at last came to her. The parts are all well played by Tefft Johnson as the captain, William Dunn as the mate, and Zena Kiefe as the girl.

The Saving Sign (Kalem, Oct. 4).—This makes a unique Indian picture from the idea which gives it life, but it is otherwise a regulation story of fight and pursuit between settler and Indian. It is well done and carefully presented, but not so interesting as might be, because the chase and pursuit scenes of such films are too often repeated. However, for the one touch of novel interest in the picture, let us be thankful. A prospector learns a sacred sign from an Indian. The sign has been handed down by his tribe, and is supposed to bring good luck from the Great Spirit. The miner forthwith discovers gold and credits it to the use of the sign, which he shows his family. The Indians become hostile and the settlers retire within the flimsy stockade that has done duty in too many Kalem Western subjects. His daughter becomes tired of the discipline and runs away. It would seem as if a more feasible excuse might be found to get her outside the barrack, where, of course, she is captured by the Indians. She is about to be tortured when she gives the sign. The Indians recognize it, free her and make peace with the settlers when they arrive. The arrangement of the Indian camp and the manipulation of the camera in taking these scenes is striking.

Crazy Dope (Pathe, Oct. 4).—This is an amusing and laughable picture of its kind. It depicts the strenuosity and the result thereof of the discovery of an elixir by a chemist. Many people desire to partake of it, for its properties are supposed to give the consumer increasing ability in the direction of his natural attainment. It concerns mostly a musician, an artist, an orator, an actor, and a pugilist who, with his chemist's assistant, manage to do away with most everything in sight.

Circus In Australia (Pathe, Oct. 4).—How this form of amusement is carried on in this part of the country is interestingly and entertainingly set forth upon this film.

The Stolen Grey (Melies, Oct. 5).—This is a clean cut Western story of ingenuity and interest and is carefully framed for dramatic values. The grey is a horse owned by a visitor to the West and is stolen by an Indian. A ranchman buys the horse for his daughter and while the animal stands fastened to the post in front of the house, the Indian passing by thinking to divert suspicion, puts the girl's father's branding iron in the saddle of the grey. The real owner appears and recognizes the horse. When he learns the truth he hastens to save the girl's father who has been sentenced to hang. The Indian was then captured.

The Squaw's Mistaken Love (Pathe.

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ITALIAN BLOOD

An Illustration of What Might Have Been the Result of Indifference

In the little Italian home the wife feels she is neglected, and apparently it seems that her husband's love is growing cold, for he has become decidedly indifferent. She, therefore, plans with her cousin to arouse his love through jealousy. At an Italian picnic, after repeated vain efforts to draw her husband's attentions toward her, she starts off with her cousin, passing in view of her husband. His fiery nature is violently aroused with jealousy, and rushing home in a towering rage would have wreaked disaster to the entire family, for his terrible suspicion poisons his mind even against his two little children. He learns the truth, however, and realizes now to what extreme the result of his neglect would have driven him.

Approximate Length, 999 feet.

RELEASED OCTOBER 12, 1911

Trailing the Counterfeiter

This is another big mystery, on which the two famous Biograph Sherlocks go to work. These two sleuths, as before, nearly catch the criminal. When they read in the newspapers of the mystery, they set out to solve it. They, of course, trail the wrong man, while real detectives run down the right one, and also arrest the sleuths for butting in. The police captain, however, lets them go; but later, when they, thinking they have discovered the crook's hiding place, blow in the wall of the police station, they are cooped up.

Approximate Length, 529 feet.

Josh's Suicide

Josh doesn't like the way things go at home, and decides to quit and get out. Later, his wife gets what purports to be his farewell letter, which is intended to lead her to believe he has committed suicide. He, however, goes to New York to have a good time, and he does. "by gosh." The wife, believing herself a widow, makes a trip to New York with her admirer. Well, you may guess the rest. During the course of this little comedy many attractive New York scenes are shown.

Approximate Length, 469 feet.

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BIOGRAPH COMPANY

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GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

Oct. 5).—One finds this an effective Indian film, put together in good dramatic order, and though it has all the usual fight and chase incidents, these situations are fraught with a certain direct freshness that at once arouses the spectator. When her father and lover set out to seek gold in a new region Pearl disguises as a man, and suddenly appears among them at the cross road. A Mexican makes offensive love to her, which results in the father insisting that the Mexican stay with him while Pearl and her lover remain behind in camp. Indians discover the miners at work, and a fight follows. In the retreat Pearl and her lover are captured. An Indian squaw falls in love with Pearl as a youth, and releases her with her lover. They are pursued by the tribe, who are vanquished in a well inaugurated attack when they come upon the miners.

Maud Muller (Selig, Oct. 5).—This has been made an artistic picture by the backgrounds and the treatment afforded it by the players. The addition of just a little more dramatic incident than is to be found in the poem has added something of that quality of interest. One, however, has the feeling that a good dramatic subject with action and plot must needs always be much more satisfactory. Half the enjoyment of a poem is in the purely poetical imaginative pictures it brings to mind: therefore, perhaps, it is well for a motion picture to continue its own distinct line in drama, and when it seeks to express poetry let it be pure poetry with no added trimmings.

The Sheriff's Decision (Kassnay, Oct. 6).—It is decidedly refreshing in motion picture to see a sheriff tucking his sentiment in his pocket and doing his duty. The film is convincingly acted and plausibly put together and furthermore shows character delineation that must needs always add naturalness and vigor to a picture. A wandering musician appears in the community and captivates the sheriff's sweetheart. He persuades her to elope with him. While they are on the way to the parson, the sheriff receives a notice to arrest the musician as a murderer. He goes and interrupts the wedding and arrests him though the girl pleads for the man. Just how the sheriff knew where they were is not clear. To be sure they met him on the way but unfortunately the conversation was not heard. The first scene really added nothing to the story, because the musician or sheriff never seem to realize that they had met before.

The California Revolution of 1846 (Kalem, Oct. 6).—This film is particularly interesting because it presents a bit of history in an entertaining manner relating to that period in the history of California before it was acquired by the United States Government and an organized band of Americans determined to establish California as a republic. The story is graphic, finely costumed and acted and apparently set with all due regard for the period portrayed and the customs of the time. Vallejo objects to his daughter's American lover, and compels her to marry a Spaniard. Receiving a message from her lover to delay the wedding she does so with the help of a young chap who succeeds in spoiling the groom's wedding clothes in a trough of water. Then the lover arrives, outwitting the Mexicans by raising the standard of the Bear Flag.

Revenge is Sweet (Lubin, Oct. 7).—A truly humorous and laughable farce is this. The deacon has two tramps arrested, unmindful of the presence of a third under the cart. While the deacon and his wife are away, this one decides to avenge the treatment afforded his pals. Through the window he obtains an outfit of the deacon's clothes. He goes forth and obtains much prestige by displaying the deacon's card, but shocking the populace by his after behavior. At length he sends up an extensive order of intoxicating liquors to the saloon. They arrive at the same time as the minister, making a very amusing climax, but the deacon is forgiven when the tramp's note arrives, explaining he had caused all this trouble for so abusing his friends. It did not seem necessary or logical to have the liquor directly delivered in the drawing room.

From the Field to the Cradle (Lubin, Oct. 7).—One is shown in this film the process milk undergoes before it is delivered and is given the infant. The film is not especially interesting, because it leaves out much and the different processes remain unexplained.

Ups and Downs (Vitagraph, Oct. 7).—The characteristic touches that are so often present in the Vitagraph comedy are again realized in this film, the general trend of which is amusing in itself, but is made additionally bright and appealing by the careful and delightful treatment of the incident. It is especially well played by all concerned. The cast includes Helen Gardner, John Bunny, and Henry Northrup. When a young man marries a lady whose knowledge of domestic science is vague it is quite bad enough, but when a young chap on twenty per marries a spoiled but guiltless maid of millions whose father had cast her off it needs little imagination to picture the result. In this case in her fine array she washed and let the tubs run over; she ordered enough groceries for a hotel and various other occurrences compelled her to telephone her father in despair. He came at length and was conquered by what he saw.

Reviews of Independent Films

Barbara Freitchie (Champion, Oct. 2).—It is not possible to wax enthusiastic over this patriotic endeavor. However, it might have been lifted into the front rank with somewhat different stage direction and with actors who were qualified to play their respective roles. The leading lady seemed more of the adventuress type, and one fails to recognize Stonewall Jackson from his make-up. The story which is joined together is something like a young girl's first patchwork would seem to be, as follows: Two brothers are in love with Barbara Freitchie's niece. She gives her heart to the brother who fights for the South. In the course of the war he delivers a message, and while being pursued seeks shelter at her home and is "wounded unto death." She dons his clothes—the scene came near embarrassing the spectator by implication—is captured by the enemy and allowed to escape by the gallant soldier boys, and then somehow gets back, where Stonewall Jackson marches by and Barbara, who had evidently shaken a rug before, if not a flag, waved a modern forty-eight-star emblem of the United States, and Stonewall Jackson told his men they would die like dogs, as the story goes. Then old Barbara rushed up in front of the camera to faint, and the piece said she loved the Union man best after all. The film will hardly warrant the favorite encomium of some critics: "Exhibitor, lose no time in purchasing this sensational masterpiece, if you would pack your houses."

Hearts and Eyes (Eclaire, Oct. 2).—A young woman loses her eyesight by cleaning her gloves with gasoline which explodes. She and her younger sister are reduced to want. A young physician meets them begging in the street and examines her eyes. He performs a successful operation upon them, falls in love with the girl and all is well. The story is clear and adequately presented, but perhaps a little common place, in all except the eye operation. Was there ever a case of eyesight restored where it had been lost in such way?

For Your Hats, Ladies (Eclaire, Oct. 2).—The plucking of the feathers from the ostrich up to their final appearance on the hat is interestingly and graphically set forth upon this film.

The Rose's Story (Imp., Oct. 2).—This is a lamentably insipid film, illustrating a sentimental high school girl's poem of no literary merit whatsoever concerning a rose. The rose is, of course, the token of love between the man and maid. It watches their courtship and later sees them happy with a child.

The Red Man's Penalty (Bison, Oct. 3).—Anything for a scrap and a chase between white man and Indian. This time it is because the Indians do not like their food supply—an unknown occurrence in the picture world. They go to the commissioner, who proves himself a very diplomatic officer of the government by knocking the chief down. Now, then, the rest of the film is a settling of the matter by series of chase and fights. The Indians capture a pair of lovers, to add zest to the situation, and put them through a series of tortures. The troops seem to take their time when they feel like it and at other times gallop furiously. The Indians take to canoes, evidently for the sake of using them in the picture, for they might just as well have kept on their horses. They are captured and virtually exterminated, while the lovers, who had gone through innumerable exhausting experiences, come to surprising energy and hug.

The Five Rose Sisters (Thanhouser, Oct. 3).—There is appeal and interest in this story, that is well put on and constructed. It is agreeably acted, though overdoing could never be called a fault of these players. The film is refreshing in leading one away from beaten tracks. The Five Rose Sisters are a troupe of vaudeville players, who suddenly are left their uncle's farm in the country. They give up their profession and retire. The narrow-minded deacon and his daughter object to theatre people, and at length have them turned out of the church. The one who has been in the habit of playing the organ returns one evening to play, and while there the deacon enters to steal the funds recently made at a sociable. She goes to get the rest of her sisters and they all hold up the deacon and take him before the minister. Of course there is a pleasing love story woven in between the minister and the girl. The minister might have expressed more concern when the girls were turned from the church, and his hurrahs hardly become him when the guilty deacon was led before him in the last scene.

The Call from the Hills (Powers, Oct. 3).—Except for the fact that this picture is not always clean cut in its action and in the joining of the scenes, it makes a very acceptable picture. A son of the mountains is heard playing on his violin by a young lady of wealth and position passing in her automobile. He leaves his people, who have not been able to appreciate him, and is introduced into society by the young woman. He mistakes her friendship for love, and the knowledge that another has claims upon her sends him back to the hills, drawn thither by the image of his love in the mountains. She is ill from his absence, and his presence and music restore her.

A Matrimonial Idyl (Powers, Oct. 3).—An idle poem perhaps, but hardly ideal for an idyl. An erratic rhyme maker who evidently does not believe in marriage attempts to show by doggerel and picture that it is best to pass a girl by if you would avoid certain troubles in future. A few choice extracts are quoted literally: "Man proposes. Woman, accept. To a parson, married get. Tired wife, baby cries. For a supper beefsteak fries. Tired hubby, homeward bound. Looks for supper, beefsteak brown. Four a.m., baby cries, man takes exercise. Naughty tack, point in air. Man slips on it. Hear him swear." It is recommended that the Children's Aid Society witness the film in the behalf of the baby. The tack exhibited was a nail. The poetry speaks for itself.

A Quiet Evening (Reliance, Oct. 4).—Somewhat in the nature of certain cartoons, it is not hard to imagine the substance of this film. After a strenuous evening with his wife's gossiping neighbors, his daughter's songbird lover and his son's monopoly of the telephone, he seeks the quiet and comfort of elsewhere.

Winning Papa's Consent (Reliance, Oct. 4).—One feels quite sure that this must be a very funny film, if he really could find out what it was all about. A letter is sent, the contents of which are not revealed. One imagines at first that the young couple are married. The lady appears in a morning gown. They evidently get papa's consent by bringing him into the presence of the young lady, who uses her charms to gain his consent. There are many bright spots in the acting.

Those Jersey Cow Punchers (Nestor, Oct. 4).—It might be claimed that this film somewhat spoils the charm of the motion picture. Revealing as it does just how a picture is taken, it removes the illusion from the mind of the spectator, which in the case of cowboy films is not a bad thing. It is very clever in its development. A moving picture company arrives out West to take pictures, and the director proceeds to look for Indians and cowboys. He learns that they are no more, being all employed in the motion picture industry. He sends on East for an installment, upon the arrival of whom some thrilling scenes are taken. It is laughable and amusing in its deductions, for fiction and truth walk hand in hand.

Wrestling and Wrestling (Ambrosio, Oct. 4).—This film shows John Raicevich, the champion Graeco-Roman wrestler, first at his Summer villa and later in contest with record-breaking wrestlers. This science and art is also given a thorough and interesting exposition. The first bout presents Jourdan, the French champion, against Lobmajar, the Austrian; the second, Emile Raicevich, Italian, against Shinapiler, a Prussian; third, John Raicevich against Anglio, the Black Giant of Martinique, in which the latter is thrown.

The Miner's Wife (American, Oct. 5).—A degenerate is discharged from a ranch and seeks shelter and sustenance in the cabin of a miner. He repays the hospitality of the man by running off with his wife. While at work the husband is informed of the outrage by the Indian servant, who has been wounded by the degenerate when trying to protect the wife. With the aid of his companions he sets out to capture the man and after a series of exciting events succeeds. One, of course, does not find the subject matter of this film altogether delightful, but it is smoothly told, interestingly and dramatically set forth, and except for a few instances effectively and consistently played.

Through the Air (Imp., Oct. 5).—It is to be regretted that the producer did not build a more original or less frequently used plot in this picture, which presents an airship to advantage and in a highly interesting manner. A prospector finds gold, and his partner to get the best of him knocks him on the head and runs off to the claim agent. He hobbs up an automobile, and bids fair to get there when the girl's lover, who is an aviator, rises in his airship to the rescue and gets there before him. As it is, the film makes a novel one.

Lost Illusions (Rex, Oct. 5).—A Western girl who has become infatuated with an artist thinking to get near him after his departure consents to marry a miner, if he will sell his claim and go East. Here she transforms herself into a lady of society and meets the artist. When her husband discovers her love for the man, he leaves a check for all he possesses in her name and goes back to his former life. The wife is disillusioned when she finds the artist married. Desiring to be left alone to himself the miner threatens to shoot the next person who enters the door. It is his wife, and he kills her. The settings are exceptionally good, and the story is fairly well told, though minor details might be more carefully considered. The end seems theatric in picture—the man's mood breaks in too suddenly to ring true—although it may well be said that he must have been an erratic or crazy individual to have turned over his wealth in the first place.

Range Justice (Bison, Oct. 7).—All the properties, tricks and accessories of the Bison outfit are skillfully brought into play in this picture. A renegade steals a maid because her father stopped him from stealing a blanket. Father sees through feldglass horses gallop, Indians flourish, canoes glide, and guns and revolvers shoot; then the maid is regained, and there being a few more feet of film, she is brought home, and the director says: "Quick work, boys. To-morrow we'll do the same thing quicker."

Bill Has a Bath (Lux., Oct. 6).—Nothing would have been lost to the motion picture public, if Bill had gone discreetly home and taken

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If It's NESTOR It's Good

Wednesday, Oct. 11
Let Us Smooth the Way
Rare Film Sermon.

Saturday, Oct. 14
Mutt & Jeff and the Black Hand
and
ROMANCE AND UPPERCUTS

NESTOR

Wednesday, Oct. 18
THE TOWN MARSHAL
Capital Comedy

Saturday, October 21
Mutt & Jeff Join the Opera
and
THAT BLESSED BABY

Soon Here—DESPERATE DESMOND!

DAVID HORSLEY, . . . Bayonne, N. J.

a quiet bath. Hose, tube and all implements, means, and devices that have anything to do with water are used to give Bill a soaking. That is his bath. He arises, smiles, bows and kisses his hand to you after each occurrence—truly one marvels that so small a frame contains so sound and enduring a constitution.

Neighbors (Lux, Oct. 6).—This is a more or less amusing comedy showing the quarrel between an unmarried lady of uncertain years and a gentleman of like description, in which their respective canines take part. As soon as the dogs make up they do, and are once more good neighbors over the fence.

The East and the West (Thanhouser, Oct. 6).—One finds this an exceptionally unique and pleasing little picture introducing Japanese life and customs in an interesting way. The Japanese involved, especially the dainty little lady, gave a very natural and entertaining performance. After finishing his college course Jack, who is the son of a theatrical manager, goes to Japan with his roommate of that nationality. Here he meets the sister and after seeing her dance advises her to come to America and go on the stage. She does this in a year's time, and under the management of Jack's father makes a success. It would perhaps have been more effective had she presented her dance in the costume of her country. When she learns, however, that Jack is engaged to another she decides to return to Japan upon receiving the forgiveness of her father for coming to America. The love of the girl for Jack in the former scenes was not fully realised. Also this reviewer confesses ignorance as to whether or not a Japanese girl of the class represented would be seen dancing at all. Is not that sort of thing confined to the Geisha girls?

The Anonymous Letter (Reliance, Oct. 7).—This picture shows remarkably fine construction and cleverness in manipulation of a rather complicated plot for picture which brings out every action with clearness and deftness. On coming out of the convent the girl chooses between two lovers, accepting the older man. His son at college is angered at his father's second marriage, but at length, being sick, comes home, where the young wife, disguised as a nurse, strives to win his favor, but arouses instead his love. The son learns the truth and both come to a sensible conclusion. The former rejected lover, however, strives to make trouble by writing an anonymous letter, which is received by the father and husband while the wife and son are away on an automobile trip and are delayed over night because of an accident. This arouses the father's suspicions and his weak heart suffers a stroke. He dies, but learns the truth. The young wife returns to the convent. There is material enough in this picture for several films, and while it is remarkably vivid and concise, the character development and theme are obliged to suffer. For instance, the relations of the son and wife before and after the son's sickness are not allowed to develop or express itself by action—situations almost a picture in themselves.

Foolshead a Model Guest (Itala, Oct. 7).—Foolshead thrusts himself upon a chance acquaintance and turns his household upside down. Finding no bath, he orders plumbers and installs a bathroom, and leaves the host to pay the bill, departing with a large portion of the household goods. The film affords plenty of opportunity for Foolshead to present his personality and for a general smashup at the end.

The Branded Indian (Powers, Oct. 7).—Fox Tail and Lynx Eye gamble for a horse. Lynx Eye resorts to treachery to get it back, by shooting himself in the hand in a rather unconvincing manner, and then telling the sheriff that Fox Tail stole his horse. Fox Tail is found at the Indian encampment of bean pole tent and cloth and taken before the sheriff, where Lynx Eye brands him with an iron for a thief. This so outrages Fox Tail that he decides to become an outlaw in earnest. The sheriff seeks him again, but for some reason the daughter gives him warning. On her return she is assaulted by Lynx Eye. Fox Tail sees and a duel results in which Lynx Eye is killed and Fox Tail mortally wounded. The girl is also shot but forgets it. On the arrival of the sheriff and posse the men fire a salute in the honor of a hero. The entire production lacks thought, although it has novelty of idea.

INDEPENDENT FILM RELEASES.

Monday, Oct. 9th, 1911. Feet.

(American) The Land Thieves. Dr.
(Champion) The National Guard Encampment at Fort Riley. Topical. 950
(Eclair) Better to Have Remained Blind. Dr. 740
(Eclair) The Motor Chair. Com. 260
(Imp.) The Last G. A. R. Parade at Rochester, N. Y. 500
(Imp.) The Sentinel Asleep. Dr.
(Yankee) His Second Wife. Dr.

Tuesday, Oct. 10th, 1911.

(Bison) The Pioneer's Mistake. Dr.
(Powers) Large Lakes of Italy. Scenic. 285
(Powers) Thou Shalt Not Steal. Com. 700
(Thanhouser) The Higher Law. Dr.

Wednesday, Oct. 11th, 1911.

(Ambrosio) The Little Chimney Sweep. Dr.
(Champion) What the Indians Did. Dr. 950
(Nestor) Let Us Smooth the Way. Dr.
(Reliance) The Human Sacrifice. Dr.
(Solax) He Was a Millionaire. Com.

Thursday, Oct. 12th, 1911.

(American) The Cowboy and the Outlaw. Dr. 1000
(Imp.) The Better Way. Dr. 1000
(Rex) Chasing a Rainbow. Dr.

Friday, Oct. 13th, 1911.

(Bison) The Indian Rustlers. Dr.
(Lux) A Dog in the Coiners's Den. Dr. 593
(Lux) Bill, Police Cyclist. Com. 390
(Solax) His Mother's Hymn. Dr.
(Thanhouser) The Temper and Dan Cupid. Dr.
(Yankee) Society Hoboes. Com.

Saturday, Oct. 14th, 1911.

(Great Northern) Secret of the Underground Passage. Dr.
(Ambrosio) Tweedledum's Monkey. Com.
(Ambrosio) Tweedledum and One of His Tricks. Com.
(Powers) Running Fawn's Chief. Dr. 900
(Reliance) A Narrow Escape. Dr.
(Nestor) Mutt and Jeff and the Black Hand. Com.
(Nestor) Romance and Uppercuts. Com.

LICENSED FILM RELEASES.

Monday, Oct. 16th, 1911.

(Bio.) The Unveiling. Dr. 998
(Kalem) The Colleen Bawn. Three Reels. Dr. 3000
(Lubin) The Maniac. Com. 1000
(Pathe) The Gambler's Dream. Dr. 1000
(Selig) Making of a Man. Com.-Dr. 1000
(Vita.) The Fighting Parson. Dr. 1000

Tuesday, Oct. 17th, 1911.

(Edison) An Old Sweetheart of Mine. Dr. 1000
(Essanay) A False Suspicion. Dr. 1000
(Gaumont) Dope Brown. Com.-Dr. 853
(Gaumont) A Fairyland of Frost and Snow. Scenic 182
(Pathe) Pathe's Weekly, No. 42. Topical. 1000
(Selig) On Separate Paths. W. Dr. 1000
(Vita.) Vitagraph Monthly. Topical. 1000

Wednesday, Oct. 18th, 1911.

(Edison) Mike's Hero. Com. 1000
(Eclipse) Ordered to Move On. Dr. 605
(Eclipse) Madeira, Portugal. Scenic. 385
(Kalem) Daniel Boone's Bravery. Dr. 1000
(Lubin) The Cure of John Douglas. Dr. 1000
(Pathe) The Ranch Girl's Terrible Mistake. Am. Dr. 1000
(Vita.) Selecting His Heiress. Com. 1000

Thursday, Oct. 19th, 1911.

(Bio.) The Adventures of Billy. Dr. 999
(Essanay) Their Tiny Babies. Com.
(Essanay) 'Tis Better to Have Loved and Lost. Com. 1000
(Lubin) Git a Hoss. Com. 1000
(Melies) The Cross of Pearls. Dr. 1000
(Pathe) The Renegade Brother. Am. Dr. 1000
(Selig) How They Stopped the Run on the Bank. Com. 1000

Friday, Oct. 20th, 1911.

(Edison) A Conspiracy Against the King. Dr. 1000
(Essanay) Dr. Bill's Patient. Com. 1000
(Kalem) The Mesquite's Gratitude. Dr. 1000
(Pathe) A Trip Down the Magdalis River. Scenic
(Pathe) Eva Moves In. Com.
(Pathe) Up the Pine. Com. 1000
(Selig) His Better Self. Dr. 1000
(Vita.) The Cabin Boy. Dr. 1000

Saturday, Oct. 21st, 1911.

(Edison) Three of a Kind. Com. 1000
(Essanay) A Western Redemption. W. Dr. 1000
(Gaumont) The Masked Huntsman. Dr. 784
(Gaumont) Opening Flowers. Horti. 216
(Lubin) Tobacco Industry. Edu.
(Lubin) Her Exclusive Hat. Com.
(Lubin) Willie's Conscience. Com. 1000
(Pathe) A Puritan Courtship. Am. Dr. 1000
(Vita) Lady Godiva. His. Dr. 1000

SALT LAKE CITY.

Henry Miller and Company Given Enthusiastic Reception—The Week's Record.

At the Salt Lake Theatre, Sept. 28-30, Henry Miller and his excellent co. in The Havoc, to good business. Francis Byrne and Laura Hope Crews came in for a generous share of the enthusiastic reception given the play. The Commuters opened 2 for a full week, drawing light opening and full closing. Florence Malone was pretty and pleasing. Harry Davenport and John S. Robertson were humorous and popular. Amy Lesser was sweet and dainty. Karra Kenwyn was dignified and graceful in her programme-advertised gowns. Minnie Williams, Hazel Malcolm, Maud B. Sinclair, Lillian Thurgate, Pauline Dumfield, and Frederick Malcolm were each fully satisfactory. Seven Days 16-18.

At the Colonial, H. B. Warner, surrounded by a co. that fits together like the links of a chain, presented Alias Jimmy Valentine 25-27 to good business and delighted audiences. The work of the children, Alma Sedley and Clarence Rockefeller was clever, Phyllis Sherwood was pretty and her work convincing. Edward Bayes and C. E. Graham, as the two jail birds, did small bits which were gems. Chas. Riegl, W. H. Turner, Frank Kingdon, Frank Monroe, Maude P. Gordon, Celeste Kirk, Frank Allworth, Frank P. Adams, and Arthur Hoffman were each very good. Billy Single Clifford and his "bunch of blushing beauty—mostly girls"—week of 1 in The Girl, The Man and The Game, were delayed by a railroad washout, opening 2 to fair business which picked up to good later on.

At the Garrick the stock co. presented Sherlock Holmes week of 2 with a very satisfactory and well balanced cast to good houses entire week.

The Orpheum had a good bill week of 2, headed by Amelia Stone and Armond Kalisz, who scored heavy in their musical act, Mon Amour.

The Utah State Fair opened 2 and runs to 7. The Consolidated Shows are furnishing entertainment on the "Gladway." President W. H. Taft is to be entertained and make a speech 6 on the fair grounds.

C. E. JOHNSON.

PHILADELPHIA.

Several New Plays Tried in the Quaker City —A Fine Array of Attractions.

PHILADELPHIA, Oct. 10.—The premiere of Franz Lehar's Gypsy Love, which marked the return to the comic opera stage after a period in the realm of grand opera of Marguerita Sylva, was the attraction at the Forrest, and attracted the attention of a large number of New York theatrical folk. The opera contains a good deal of tuneful music, but with the exception of Melody of Love, none of the musical numbers seems to reach the height of the numbers in The Merry Widow or Herr Lehar's other operatta, The Count of Luxemburg. The melodies were splendidly orchestrated by a large number of musicians, under the efficient direction of Louis F. Gottschalk, and the demands of the score were easily met by Madame Sylva. A good deal of criticism of the unwieldy book was made by some of the critics. Gypsy Love contains a warning against ultra-romantic love romances. The fair young Hungarian, Zorika, is about to elope with the inevitable violin-playing gypsy, when she drinks of magic waters and falls into a trance. The fickleness of her lover's passion is disclosed in the next act, while in the third there is the complete disillusionment and awakening. Arthur Albro had a wonderfully clear tenor voice, and Carl Haydn and Frances Demarest also sang well. Henry E. Dixey has a role which is hopelessly unfunny: Albert Hart was good as a grotesque barber, and George L. Bickel was the German dialect comedian.

Paul Armstrong's and Wilson Mizner's melodrama, The Deep Purple, had its Philadelphia premiere last week at the Adelphi. Well polished by a season's run in New York, it is a thoroughly entertaining performance. The co. is excellent, Ada Dwyer giving a good delineation of the bad woman who tries to be good. Violet Heming was very pretty and acted well the part of Doris Moore. Sydney Booth was a manly William Lake and W. J. Ferguson gave a humorous portrayal of the respectable old criminal, Pop Clarke. The play will score a hit, although it falls short of being a great play.

Winchell Smith, of Fortune Hunter fame, had his latest play, The Only Son, produced for the

KALEM

A PRISONER OF MEXICO

A Stirring Military Drama Based on the Late Mexican Revolution

This picture abounds with thrilling scenes of warfare and contains a romantic love story.

Released Monday, October 23 Approximate length, 1000 feet

THE LOST FREIGHT CAR

A Decidedly Original Railroad Drama

Jim, the freight conductor, gains the good graces of the railroad president, and the hand of the yard master's daughter, after a series of exciting adventures.

Released Wednesday, October 25 Approximate length, 1000 feet

THE PERIL OF THE PLAINS

A Dramatic Story of Frontier Life

Alice Joyce and Master Judson Melford as the settler's children.

Released Friday, October 27 Approximate length, 1000 feet

If you have not yet arranged for the exhibition of "THE COLLEEN BAWN," our big 3-reel production, released Oct. 16th, you should lose no time in consulting your Exchange. Handsome "Colleen Bawn" posters, 3-sheets and 1-sheet, in four colors, can be secured from A.B.C. Co., of Cleveland, Ohio.

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of the days of witchcraft and the witchery of love in the film.

A Puritan Courtship

This excellent picture shows Puritanism as it was in the bitter days of early New England, where, in spite of blue laws and solemn disapproval of youth and its happiness, Love creeps in and sets them all by the ears.

About 1000 Feet Released October 21

DON'T FORGET TO GET

PATHE'S WEEKLY

FOR THE AUSTIN FLOOD

first time on any stage last week at the South Broad. Its plot is treated in a very skillful manner, and revolves around a son who has gone astray and who, when confronted with the fact that his mother has been unfaithful, suddenly develops manly qualities, sticks to her, takes her away from her unpleasant surroundings and burns all the evidences against her. The play scored such a success that there were seven curtain calls after the final curtain, an unusual thing in Philadelphia. Wallace Eddinger was happily cast as the only son, and he shows a keen grasp of the role's final meaning. Claude Gillingwater gave a splendid presentation of the father; Louis Randolph acted with force as the erring mother, and Vivian Martin as the daughter displayed a winsomeness which was charming in her good acting. The rest of the cast composed of Leslie Kenyon, Florence Brian, and Elmer Grandin were very good.

The Cave Man, written by Gelett Burgess of "Goop" fame, was produced at the Walnut this and last week, with Robert Edeson in the leading role. It is termed a "satirical farce," and throughout there runs a charming love story. The plot is the old, old story of the power to make a gentleman out of any man if he is placed in the right surroundings, given proper clothes and companions. Robert Edeson, as Haulick Smagg, rises from an uncouth coal heaver to a man of heart and head without a too rapid and transparent transition, a difficult task which he achieves with distinct success. He divides honors with Grace Elliston, who, as Lady Mechante, picks him off the street, gives him ten rules of conduct and turns him loose into society. Clifford Leigh, Ethel Martin, Florine Arnold, and Beatrice Noyes also deserve individual praise.

Although everyone has been humming and singing the catchy airs in The Spring Maid for the last season, it was welcomed joyously at the Chestnut Street Opera House last week, and is good for three weeks more of crowded houses. Philadelphians like musical shows, and Christie Macdonald was given a warm reception.

New offerings here this week include Lew Fields in The Hen-Pecks at the Lyric; The Quaker Girl at the Garrick, and the great Thurston at the Grand Opera House.

"Larry" J. Anhalt, the popular manager of the Adelphi, has resigned, much to the regret of his many Philadelphia friends, and will go back to his old star, Max Irwin.

J. Fred Zimmerman's new playhouse, the Keystone, at Eleventh Street and Lehigh Avenue, is being rapidly finished, and will be opened Oct. 16 with a high-class vaudeville show. The Orpheum in Germantown is coming along nicely, and will probably be completed early in 1912.

Director Andreas Dippel, of the Philadelphia-Chicago Opera Co., is now in this city, and will remain here until the opening of the season. The season will be formally opened on Nov. 3 with Mary Garden in Carmen.

The great Thurston at the Grand this week is here with many new tricks, and is drawing large crowds. Last week Ward and Vokes produced many laughs in the farce-comedy, The Trouble Makers. Lucy Daly with her comicalities, songs and dances deserved a great deal of credit.

At Keith's this week The Romance of the Underworld is here for a return engagement. Howard and Howard have a good sketch called The Porter and the Salesman. Last week Keith's had a number of first-class headliners, including Marie Fenton, the juvenile minstrels; Simone De Beryl, Carson and Willard, German comedians, and Stuart Barnes.

Robert Hilliard was warmly greeted in A Fool There Was, which opened the Garrick for the season. The co. includes a newcomer, Alphons Ethier, who has the part of the friend. Stella Archer is still the wife, and Virginia Pierson the woman.

Louise Gunning left the Lyric Saturday, after an eventful stay of two weeks in The Balkan Princess. The co. also includes Arthur Stanford, Lora Hamilton, Henry P. Gribbon, Teddy Webb, and Fedor de Cordoba.

Ye Colonial Septette, by B. A. Rolfe, is a classy musical act at the William Penn. Others on the bill are Neff and Star, Four Regals, Grace St. Clair and co., William Cahill, and White's comedy mules.

The Orpheum Players present this week Billie Burke's dainty comedy success, Love Watches, a four-act drama, taken from the French by Gladys Unger. Last week Arsene Lupin was the attraction at the Chestnut.

Chimmie Fadden was played this week by the Blaney-Spooner Stock co. at the American. Edna May Spooner, Arthur Behrens, and Harold Kennedy have the leading roles. The House of a Thousand Candles was the attraction last week.

Charles E. Blaney, manager and producer, has placed his two daughters, Isabel and Bessie Blaney, in the stock co. at the American. The development of these two young women will be watched with interest by Philadelphians.

Harry Lauder, the celebrated Scotch comedian, will give four performances in Philadelphia on Oct. 17 and 18, under the direction of William Morris at the Metropolitan Opera House.

J. SOLIS-COHEN, JR.

WASHINGTON.

Premiere of The Enchantress—Madame X, The Girl in the Taxi, and Other Offerings.

WASHINGTON, Oct. 10.—Victor Herbert's new opera, The Enchantress, book by Harry B. Smith and Fred De Gresac, under the management of Joseph M. Gaites, presenting in the title-role Kitty Gordon, had its first presentation on any stage last evening at the New National Theatre, achieving a success. The production is ample, with a lavish scenic environment. The scenes are laid in the Royal Palace of Zergovia and in the castle of the enchantress on the banks of the Danube. The composer has written a score that is a masterpiece of musical construction, while the book and lyrics are notably bright and clever. The stars scored an artistic triumph. The large supporting co. is capable. The story embraces the fortunes of a dare-devil young King, Ivan of Zergovia, against whose throne conspirators high in power are plotting an overthrow. To prevent his marriage with a princess they arrange with a beautiful opera singer, known as the Enchantress, to lay siege to his heart and win his love, with a view to marriage. By wedding one beneath him in station his crown would be in jeopardy. The King immediately falls into the snare. The singer, however, foils the plans and spoils the scheme by herself becoming infatuated with the King and falling in love. Learning, however, that her marriage would cost him his throne, she sacrifices her love and vows to continue her devotion to the stage and her art. Eighteen musical numbers cover the two acts, which were repeatedly encored. Next week, Robert Edeson in The Cave Man.

Madame X is this week's offering at the Belasco Theatre. Adeline Dunlop appears ably in the exacting leading role. Byron Douglass as the husband and father and Harry Mainhall as Raymonde, the son and defender of Madame X, win strong praise. Charles Stanley and Maurice Drew are very successful in the roles of Perissard and Merival. Others of an excellent co. are J. Paton Gibbs, Edwin Fosburg, E. D. Guise, Edwin Berg, Robert M. Fair, Frank Herbert, John J. McGuire, Herbert Ashton, Harry C. Bradley, Helen Luttrell, Caroline Leonard, and Helen Courtney. Next week, Monday matinee and night, Harry Lauder and co.; Tuesday and remainder of week, Louise Gunning in The Balkan Princess.

The Girl in the Taxi is the Columbia Theatre attraction for the week. Bobby Barry in the role of Bertie Stewart, and the support includes George Richardson, Harry Hanlon, Frank Farrington, Jack Norval, Jules Cluseitte, Jules Ring, Helena Salinger, Jean Salisbury, and Jeannette Bageard. Next week, The Old Homestead.

Vaughan Glaser's production of The Man Between is winning sterling praise from large audiences at the Academy of Music. Herschel Mayall scored strongly in the leading part of John Stoddard, and is ably assisted by Frederick Kirby, Harrison Steadman, Richard Huffman, Charles Carver, Martin Woodworth, Carrington North, Edna Bilsmere, Mae Huntington, and Ruth Davenport. Next week, A Prisoner for Life.

The Holden Stock co. at the Majestic Theatre are continuing with success in their weekly change of bill. East Lynne is the current week's offering, and the ever popular play is given a capital portrayal.

At Chase's this week an unusually good and entertaining bill is offered in Walter C. Kelly—the Virginia judge—the Morati Opera co. from Paris, the first American appearance in The Mardi Gras in Paris, an abbreviated operetta adapted from I Pagliacci. Joseph Hart's special comedy production of his newest act, Four of a Kind, excellently presented by Kingsley Benedict, George Leach, William Foran, and Thomas Delmar. Kajiyama, the mystic, billed as the Man with Two Brains. Wilbur Mack and Nella Walker in the new musical playlet, The Dollar Bill. The E. A. G. Trio, a burlesque ragtime singing combination, and Richardson's Posing Dogs in sixteen canine life tableaux. Next week's headliners are Taylor Granville's North Woods play, The Man Hunters," and Marini and Bronski, expert dancers, from the Pavlowa and Mordkin Russian ballet.

The burlesque houses are booming. At the Gayety the Gordon and North Amusement co. present the laughing success The World of Pleasure, with Will Fox and Harry Marks Stewart in the principal roles. The Lyceum Theatre has The Pacemakers with Charles E. Burkhardt and a funny assisting bunch in Billy Mosey, Harry P. Kelly, Mae Yair, Virginia Rogden, Jack Barton, and Jennie Curtis. Next week the Gayety, Harry Hastings's Show; the Lyceum, The World of Mirth.

JOHN T. WARDE.

NEWARK.

The Bachelor's Baby Popular as Ever—Two New Theatres Ready for Business.

Francis Wilson again presented The Bachelor's Baby 2-7 at the Newark, and drew crowded houses. Cast included Louis Massen, Richard Gordon, Thomas F. Tracy, E. Soldene Powell, Alma Chester, Edna Burns, Eleanor Barry, Baby and May Davis, Grace Moore, and Harold Meriam. Old Homestead 9.

Thurston, the magician, 2-7, pleased large audiences at the Columbia. Smart Set 9-14.

The Lyceum Players presented The Outsider 2-7 to well-filled houses all week. The well-balanced cast included Ralph Campbell, Thomas Canning, Donald Harold, George Turner, Albert Findley, Mrs. Harold, Florence Meek, Nina Turner, and Mary Thompson. La Strega Rodia 9.

The Honeymoon Girls 2-7 at the Gayety gave very creditable performances in which Alice Lazar and Leroy Berry scored.

The Court was packed 2-7 to see a bill which included the Gibson co. in The College Boy. Jack English, Zenita, Wilson and Cumbe, Three Brennens, and Stevens and Nugent.

Margaret Haney and co. were the headliners at Proctor's 2-7. Willard Sims, always a favorite here, kept the audiences in roars of laughter.

Two new houses, the Auditorium and the Orpheum, opened 9.

GEORGE S. APPLEGATE.

REFLECTIONS.

Members of the Society of the Alumni of the American Academy of Dramatic Arts and their friends gathered to meet Grace E. Stevens, the secretary of the society, on Oct. 6, and while owing to absence from the city there were not quite as many members present as on some occasions, those who were there greatly enjoyed the afternoon. Significant interest was given to the event by the presence of Mrs. Frederick de Belleville and Adelaide Prince. Mr. Edward Lindsley has accepted the position to which he was elected upon the executive committee, which body will soon assemble to consider plans for the current season.

The United Irish-American Societies of New York have passed a resolution protesting against the proposed presentation in this city of John W. Synge's The Playboy of the Western World, on the ground that it is "a gross and libelous caricature of the Irish race."

The Rev. William E. Danforth, of Chicago, has completed a dramatization of "Cy Whittaker's Place," a Cape Cod novel by Joseph C. Lincoln. The play will be produced by A. G. Delamater.

The Shuberts will produce soon a new musical comedy called The Wedding Trip. The book is by Madame De Gressac and Harry B. Smith and the music by Reginald De Koven.

William Hawtrey and his English company will come to New York in December to present Dear Old Billy, a farce by W. H. Risque.

Alphonse, the French comedian and mimic, played the part of the parrot in Next at Daly's recently.

For the part of Suzanne, Dominique Enfilden's French maid, in The Garden of Allah, Liebler and Company have engaged Mrs. Alexander Salvini.

Mabelle Janot Mayles has been confined to her room at the Hotel Calvert with an attack of acute appendicitis.

DATES AHEAD

(Continued from page 35.)

GLASER, LULU (Werba and Luescher, mgrs.): Hartford, Conn., 10, 11, Meriden 12, Waterbury 13, 14, Boston, Mass., 16-28.

GORDON, KITTY (Jos. M. Gaites, mgr.): Washington, D. C., 9-14.

GUNNING, LOUISE (Messrs. Shubert, mgrs.): Baltimore, Md., 9-14, Washington, D. C., 17-21.

HARTMAN, FERRIS (Ferris Hartman, mgr.): San Francisco, Cal., Sept. 3—indefinite.

HELD, ANNA (Florenz Ziegfeld, Jr.): Philadelphia, Pa., 16-28.

HEN PECKS (Lew Fields, mgr.): Philadelphia, Pa., 9-21.

HERZ, RALPH (Jos. M. Gaites, mgr.): New York city 16-21.

HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Boston, Mass., Sept. 2—indefinite.

JANIS, ELSIE (Charles Dillingham, mgr.): St. Paul, Minn., 8-11, Minneapolis 12-14.

JUVENILE BOSTONIANS (B. E. Lang, mgr.): Colville, Wash., 11, Sand Point, Ida., 12, 13, Bonners Ferry 14, Cranbrook, B. C., 16, 17, Fernie 18, 19, Michael 20, Colman 21.

KISS WALTZ (Messrs. Shubert, mgrs.): New York city Sept. 16—indefinite.

KOLB, C. WILLIAM (E. G. Davidson, mgr.): Oklahoma City, Okla., 10, 11, Tulsa 12, Muskogee 13, McAlester 14, Ft. Smith, Ark., 16, Little Rock 17, Pine Bluff 18, Memphis, Tenn., 19-21.

LARKINS, JOHN (Tom Morrow, mgr.): Huntsville, Ala., 11, Florence 12, Columbia, Tenn., 13, Hopkinsville, Ky., 14, Clarksville, Tenn., 16, Owensboro, Ky., 17, Henderson 18, Washington, Ind., 19, Vincennes 20, Brazil 21.

LET GEORGE DO IT (Leffler-Bratton, mgrs.): Paterson, N. J., 9-14, Philadelphia, Pa., 16-21.

LEWIS, DAVE (Rowland and Clifford, mgrs.): Denver, Colo., 8-14, Victor 15, Colorado Springs 16, Pueblo 17, Trinidad 18, Las Vegas, N. M., 19, Albuquerque 20.

LOUISIANA LOU (Harry Askin, mgr.): Chicago, Ill., Sept. 3—indefinite.

MACDONALD, CHRISTIE (Werba and Luescher, mgrs.): Philadelphia, Pa., 2-28.

MADAME SHERRY (Co. A: Woods, Frazee and Lederer, mgrs.): Kansas City, Mo., 8-14, Quincy, Ill., 15, Springfield 16, Peoria 17, Decatur 18, Champaign 19, Danville 20, Terre Haute, Ind., 21, 22.

MADAME SHERRY (Co. B: Woods, Frazee and Lederer, mgrs.): Athens, Ga., 11, Augusta 12, Cedartown 13, Anniston, Ala., 14, Atlanta, Ga., 16-19, Mobile, Ala., 20, 21.

MADAME SHERRY (Co. C: Woods, Frazee and Lederer, mgrs.): Bay City, Mich., 11, Alpena 12, Cheboygan 13, Sault Ste. Marie 14, Sault Ste. Marie, Ont., 16, East Jordan, Mich., 17, Traverse 18, Manistee 19, Ludington 20, Kalamazoo 21, Battle Creek 22.

MADAME SHERRY (Co. D: Woods, Frazee and Lederer, mgrs.): Hanover, Pa., 11, Carlisle 12, Chambersburg 13, Martinsburg 14, Hagerstown, Md., 16, Winchester, Va., 17, Staunton 18, Clifton Forge 19, Hinton, W. Va., 20, Charleston 21.

MADAME SHERRY (Special: Woods, Frazee and Lederer, mgrs.): Waterbury, Conn., 11, Hartford 12, Springfield, Mass., 13, 14, Providence, R. I., 16-21.

MANHATTAN OPERA (Robt. Kane, mgr.): Sumter, S. C., 11, 12, Camden 13, 14, Lancaster 16, Gaffney 17, 18, Spartanburg 19-21.

MILLIONAIRE KID (Kilroy-Britton, mgrs.): Chattanooga, Tenn., 8-14, Rome, Ga., 16, Anniston, Ala., 17, Athens 18, Abbeyville, S. C., 19, Newberry 20, Columbia 21.

MISS NOBODY FROM STARLAND (Mort H. Singer, mgr.): Bisbee, Ariz., 11, El Paso, Tex., 12, 13, San Antonio 15, 16, Austin 17, Galveston 18, Beaumont 19, Lake Charles, La., 20, Houston, Tex., 21, 22.

MONTGOMERY AND STONE (Charles Dillingham, mgr.): Lima, O., 11, Toledo 12, Ft. Wayne, Ind., 13, Springfield, Ill., 14.

MUTT AND JEFF (Eastern: Gus Hill, mgr.): Shamokin, Pa., 11, Mahanoy City 12, Pottsville 13, Reading 14, Harrisburg 16, 17, Lancaster 18, Norristown 19, Easton 20, Allentown 21.

MUTT AND JEFF (Southern: Gus Hill, mgr.): Charlotte, N. C., 11, Spartanburg, S. C., 12, Asheville, N. C., 13, Greenville, S. C., 14, Augusta, Ga., 16, Sumter, S. C., 17, Columbia 18, Charleston 19, Savannah, Ga., 20, Jacksonville, Fla., 21, 22.

MUTT AND JEFF (Western: Gus Hill, mgr.): Buffalo, N. Y., 9-14, Toronto, Ont., 16-21.

NAUGHTY MARIETTA (Arthur Hammerstein, mgr.): Fitchburg, Mass., 11, Haverhill 12, Nashua, N. H., 13, Lowell, Mass., 14, Lawrence 15, Salem 17, Manchester, N. H., 18, Dover, Mass., 19, Portland, Me., 20, 21.

NEVER HOMES (Lew Fields, mgr.): New York city Oct. 5—indefinite.

NEWLYWEDS AND THEIR BABY (Eastern: Leffler-Britton, props.): New Haven, Conn., 11, 12, Hartford 13, 14, Providence, R. I., 16-21.

NEWLYWEDS AND THEIR BABY (Western: Leffler-Britton, props.): Rochester, N. Y., 9-14, Kane, Pa., 16, Ridgway 17, Dubois 18, Punxsutawney 19, McKeesport 20, 21.

NEW YORK HIPPODROME (Messrs. Shubert, mgrs.): New York city Sept. 2—indefinite.

PINAFORE (Messrs. Shubert, mgrs.): Kansas City, Mo., 8-14.

PINK LADY (Klaw and Erlanger, mgrs.): New York city March 13—indefinite.

PINK LADY (Klaw and Erlanger, mgrs.): Rochester, N. Y., 9-14.

QUAKER GIRL (Henry B. Harris, mgr.): Philadelphia, Pa., 9-21.

RING, BLANCHE (Frederic McKay, mgr.): Pittsburgh, Pa., 9-14, Cleveland, O., 16-21.

SCHEFF, FRITZI (Messrs. Shubert, mgrs.): New York city Oct. 16—indefinite.

SCHOOL DAYS (Stair and Havlin, mgrs.): New Orleans, La., 8-14, Atlanta, Ga., 16-21.

SIDNEY, GEORGE (Frank Whitbeck, mgr.): Freeport, Ill., 11, Janesville, Wis., 12, Beloit 13, Racine 14, Waukesha 15, Madison 16, Sheboygan 17, Fond du Lac 18, Neenah 19, Wausau 20, Chippewa Falls 21.

SMART SET (Barton and Wiswell, mgrs.): Newark, N. J., 9-14.

SOUL KISS, THE (Western: Mittenthal Bros., mgrs.): Atlanta, Ga., 9-14, Birmingham, Ala., 16-21.

SPRING MAID (Werba and Luescher, mgrs.): Los Angeles, Cal., 2-14, Fresno 15, Oakland 16-21.

SUNNY SOUTH (J. C. Rockwell, mgr.): Richmond, Can., 11, Danville 12, Quebec 13, 14, Magog 16, Waterloo 17, Granby 18, St. Johns 19, Knowlton 20, Cowansville 21.

SURATT, VALESKA (Lee Harrison, mgr.): Boston, Mass., 9-21.

SYLVA, MARGUERITE (A. H. Woods, mgr.): Philadelphia, Pa., 2-14, New York city 16—indefinite.

THOMPSON'S OPERA (Col. W. A. Thompson, Inc., mgrs.): Chicago, Ill., Sept. 2—indefinite.

THREE TWINS (Stair and Havlin, mgrs.): St. Paul, Minn., 8-14, Minneapolis 15-21.

THREE TWINS (Phil H. Niven, mgr.): Franklin, Pa., 11, Oil City 12, Sharon 13, New Castle 14, Warren, O., 16, Alliance 17, Canton 18, Massillon 19, Mansfield 20, Lima 21.

THREE TWINS (Western: F. A. Wade, mgr.): St. Peter, Minn., 11, Rochester 12, Stillwater 13, Eau Claire, Wis., 14, La Crosse 15, Dubuque, Ia., 16, Galena, Ill., 17, Freeport 18, Rockford 19, Beloit, Wis., 20, Janesville 21, Madison 22.

VAN, BILLY B. (Stair and Havlin, mgrs.): Boston, Mass., 9-14, Syracuse, N. Y., 16-18, Rochester 19-21.

WARD AND VOKES (Stair and Havlin, mgrs.): Pittsburgh, Pa., 9-14, Cleveland, O., 16-21.

WINNING WIDOW (Dave Posner, mgr.): Savannah, Ga., 9-14, Charleston, S. C., 16, Augusta, Ga., 17, Macon 18, Albany 19, Americus 20, Columbus 21.

WINTER GARDEN REVIEW (Messrs. Shubert, mgrs.): Boston, Mass., Sept. 25-Oct. 21.

WINTER GARDEN REVUE OF REVUES (Messrs. Shubert, mgrs.): New York city Sept. 27—indefinite.

MINSTRELS.

COBURN'S (J. A. Coburn, mgr.): Wilson, N. C., 11, Kinston 12, Goldsboro 13, Raleigh 14.

DE RUE BROTHERS (Bobby and Billy De Rue, mgrs.): Johnsonburg, Pa., 11, St. Marys 12, Austin 13, Port Allegany 14.

DUMONT'S (Frank Dumont, mgr.): Philadelphia, Pa., Sept. 16—indefinite.

EVANS, GEORGE, HONEY BOY (Daniel Shea, mgr.): Hattiesburg, Miss., 11, Clarksdale 12, Vicksburg 13, Natchez 14, New Orleans, La., 16-21, Lake Charles 22.

FIELD'S GREATER (Al. G. Field, mgr.): Macon, Ga., 11, Savannah 12, Jacksonville, Fla., 13, Pensacola 14, Mobile, Ala., 17, 18, Selma 19, Meridian, Miss., 20, Hattiesburg 21.

GEORGIA TROUBADOURS (Wm. C. McCabe, mgr.): Jameson, Mo., 11, Pattonsburg 12, Mc-Fall 13, King City 14, Union Star 15, Blythedale 17, Ridgeway 18, Bethany 19, Albany 20, Darlington 21.

BURLESQUE.

AL. REEVES'S BIG BEAUTY: Omaha, Neb., 9-14, Kansas City, Mo., 16-21.

AMERICANS (E. D. Miner, mgr.): Montreal, Can., 9-14, Toronto, Ont., 16-21.

BEHMAN SHOW (Jack Singer, mgr.): Newark, N. J., 9-14, Hoboken 16-21.

BELLES OF THE BOULEVARD (Fred McAlley, mgr.): Pittsburgh, Pa., 9-14, Cleveland, O., 16-21.

BEN WELCH (Jack Singer, mgr.): Brooklyn, N. Y., 9-14, New York city 16-21.

BIG BANNER (Gallagher and Shean, mgrs.): St. Louis, Mo., 8-14, Louisville, Ky., 15-21.

BIG GAIETY (W. A. Miller, mgr.): New York city 9-14, Springfield, Mass., 16-18, Worcester 19-21.

BIG REVIEW (Henry P. Dixon, mgr.): New York city 9-14, Philadelphia, Pa., 16-21.

BOHEMIANS (Al. Lubin, mgr.): Kansas City, Mo., 8-14, St. Louis 15-21.

BON TONS (Jess Burns, mgr.): Fall River, Mass., 12-14, Boston 16-21.

BOWERY (Hurtig and Seamon, mgrs.): Schenectady, N. Y., 9-11, Albany 12-14.

BROADWAY GAIETY (Harry Shanire, mgr.): Boston, Mass., 9-14, Montreal, Can., 16-21.

CENTURY GIRLS (Morris Weinstock, mgr.): Buffalo, N. Y., 9-14, Detroit, Mich., 16-21.

CHERRY BLOSSOMS (Max Armstrong, mgr.): Jersey City, N. J., 9-14, Boston, Mass., 16-21.

COLLEGE GIRLS (Chas. Foreman, mgr.): Detroit, Mich., 9-14, Toronto, Ont., 15-21.

COLUMBIA (Frank Logan, mgr.): Toronto, Can., 9-14, Buffalo, N. Y., 16-21.

COZY CORNER GIRLS (Louis Watson, mgr.): Pittsburgh, Pa., 9-14, Johnstown 15, Altoona 17, Harrisburg 18, Reading 19, Allentown 20, Chester 21.

CRACKERJACKS (Bob Manchester, mgr.): Boston, Mass., 9-14, New York city 16-21.

DAFFYDILLS (Sam Rice, mgr.): Baltimore, Md., 9-14, Philadelphia, Pa., 16-21.

DARLINGS OF PARIS (Chas. Taylor, mgr.): Chicago, Ill., 9-21.

DREAMLAND (Dave Marion, mgr.): New York city 9-14, Philadelphia, Pa., 16-21.

DUCKLINGS (Frank Calder, mgr.): Philadelphia, Pa., 9-14, Jersey City, N. J., 16-21.

FOLLIES OF THE DAY (Barney Gerard, mgr.): Milwaukee, Wis., 8-14, Minneapolis, Minn., 15-21.

GAY WIDOWS (Louis J. Oberwarth, mgr.): Brooklyn, N. Y., 9-14, New York city 16-21.

GINGER GIRLS (Hurtig and Seamon, mgrs.): New York city 9-21.

GIRLS FROM HAPPYLAND (Hurtig and Seamon, mgrs.): Philadelphia, Pa., 9-14, Baltimore, Md., 16-21.

GIRLS FROM MISSOURI (Louis Talbot, mgr.): Toronto, Ont., 9-14, Rochester, N. Y., 16-21.

GIRLS FROM RENO (James Madison, mgr.): Indianapolis, Ind., 9-14, Louisville, Ky., 15-21.

GOLDEN CROOK (Jas. Fulton, mgr.): Philadelphia, Pa., 9-14, Brooklyn, N. Y., 16-21.

HASTINGS'S BIG SHOW (Harry Hastings, mgr.): Baltimore, Md., 9-14, Washington, D. C., 16-21.

HIGH SCHOOL GIRLS (Arthur Gorman, mgr.): Rochester, N. Y., 9-14, Buffalo 16-21.

HONEYMOON GIRLS (Al. Rich, mgr.): Hoboken, N. J., 9-14, New York city 16-21.

IDEALS (Sam Robinson, mgr.): Louisville, Ky., 8-14, Cincinnati, O., 16-21.

IMPERIALS (Sim Williams, mgr.): Cincinnati, O., 9-14, Chicago, Ill., 15-21.

JARDIN DE PARIS (Burt Kendrick, mgr.): St. Louis, Mo., 8-14, Indianapolis, Ind., 16-21.

JERSEY LILIES (Wm. Jennings, mgr.): St. Paul, Minn., 9-14, Omaha, Neb., 15-21.

KENTUCKY BELLES (Mike Fenton, mgr.): Philadelphia, Pa., 9-14, Wilkes-Barre 16-21.

KNICKERBOCKERS (Louis Robie, mgr.): Milwaukee, Wis., 9-14, Minneapolis, Minn., 15-21.

LADY BUCCANEERS (Harry M. Strouse, mgr.): Cleveland, O., 9-14, Wheeling, W. Va., 15-21.

LOVE MAKERS (Dave Goran, mgr.): Chicago, Ill., 9-14, Milwaukee, Wis., 15-21.

MAJESTICS (David Gordon, mgr.): Springfield, Mass., 9-11, Worcester 12-14, Providence, R. I., 16-21.

MERRY BURLESQUERS (Joe Leavitt, mgr.): Scranton, Pa., 9-14, New York city 16-21.

MERRY MAIDENS (Edward Shafer, mgr.): Wheeling, W. Va., 9-14, Pittsburgh, Pa., 16-21.

MERRY WHIRL (J. Herbert Mack, mgr.): Buffalo, N. Y., 9-14, Rochester 16-21.

MIDNIGHT MAIDENS (Wm. S. Clark, mgr.): Louisville, Ky., 8-14, Cincinnati, O., 16-21.

MISS NEW YORK, JR. (Wm. Penneny, mgr.): New York city 9-14, Brooklyn, N. Y., 16-28.

MOULIN ROUGE (Joe Pine, mgr.): Wilkes-Barre, Pa., 9-14, Scranton 16-21.

PACEMAKERS (T. M. Hertz, mgr.): Washington, D. C., 9-14, Baltimore, Md., 16-21.

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